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MUZZIK

No 4 SEPTEMBER 1995 £2.20

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Techno 1995
The final frontier?

Wu-Tang Clan

The Goodmen

Angel Moraes

Derrick May

Kelli Hand

Utah Saints

Slip 'N' Slide

Carl Cox
the naked truth

Muzik's essential club guide
insomnia



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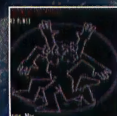
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MUZIK

at the four front

MUZIK keeps 'em spinning. Having helped our first two cover stars (The Chemical Brothers and Junior Vasquez) break into the charts, it now looks like our third, Dave Clarke, will have the most successful techno record to date with "Red 3 (Of 3)". Never before has such an uncompromising record had so much acclaim. And so much support from Radio One DJs like Pete Tong, Danny Rampling and John Peel.

What lies in store for Carl Cox, eh?

Talking of Radio One, from now on, our cutting-edge Muzik Sweep chart will be exclusively previewed on Danny Rampling's Saturday night show. It's an important step for dance music, allowing the likes of Jeff Mills, Sam Sever and Alex Reece to get the recognition their music deserves.

Elsewhere this month, Love Parade in Berlin was bigger than ever, attracting nearly half a million people, and The 051 Club in Liverpool again forgot to change their name to The 0151 Club. Chris & James reportedly hired a personal helicopter to DJ in Scotland, while in Ibiza, the Cream posse were last seen throwing the furniture from their villa into the swimming pool. And, as ever, Brandon Block continued to abuse himself. Bruised ribs this time round.

The Muzik night at Hard Times was spectacular, with Oscar G from Murk unleashing techno tracks to garage disciples. A couple of weeks later, Leeds was again the focal point as three clubs hosted monumental nights, beginning with Up Yer Ronson's third birthday bash. After the party, that man Alexander (Sasha to you) set off the fire alarm in the Marriot Hotel, forcing the other residents out of their beds.

The next night, 500 people were waiting outside The Orbit by tea-time to start celebrating the club's fourth anniversary. In the end, the police had to call the venue and tell them to open their doors early. And Todd Terry proved his critics wrong with an epic four-hour set during one of the most anticipated nights of the year at Hard Times.

Some complained that the sweltering heat made clubbing unbearable this month. To others, the temperature was just right. Including Muzik – the magazine that sweats it like it talks it.

Let's have eeeeeet!

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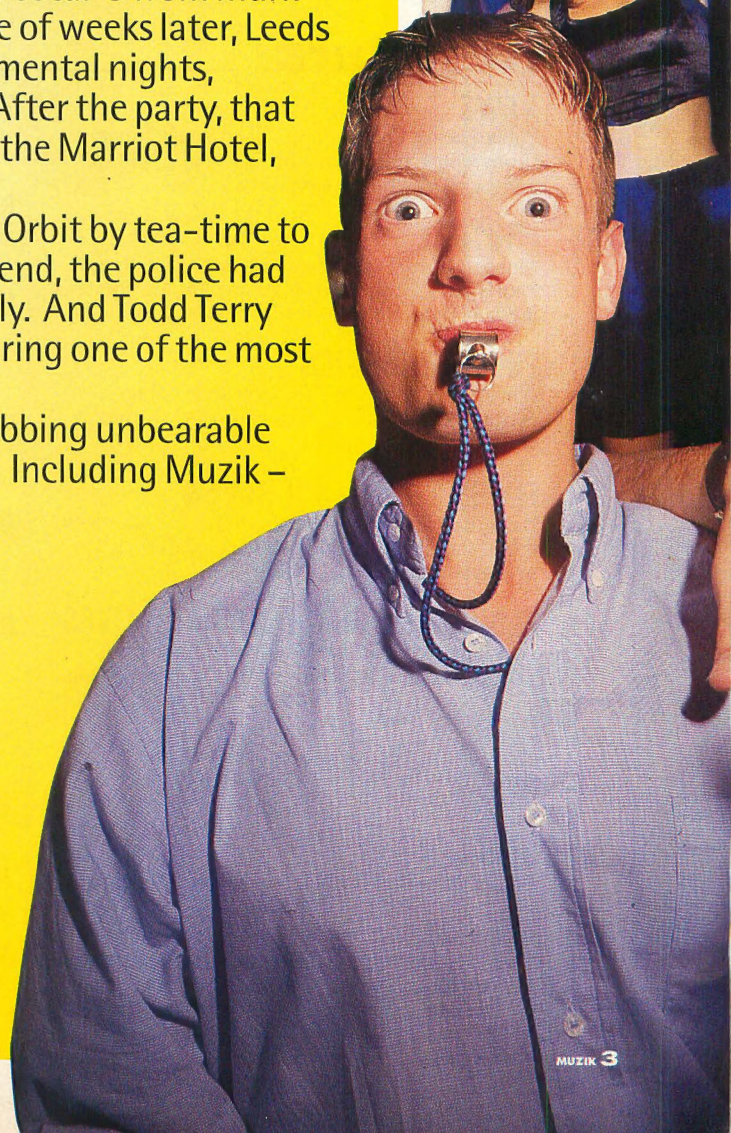
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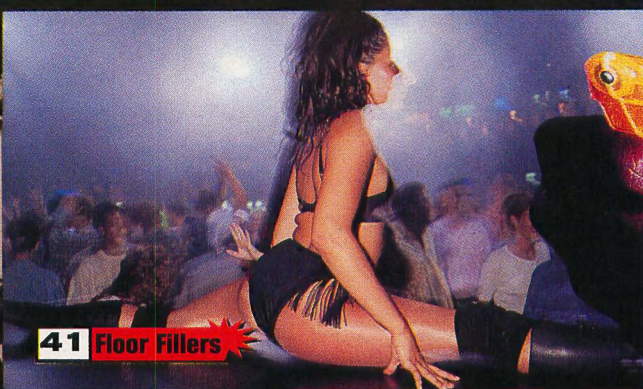
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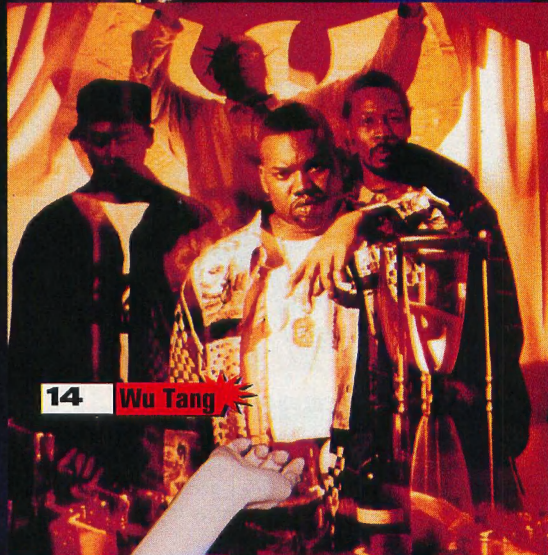
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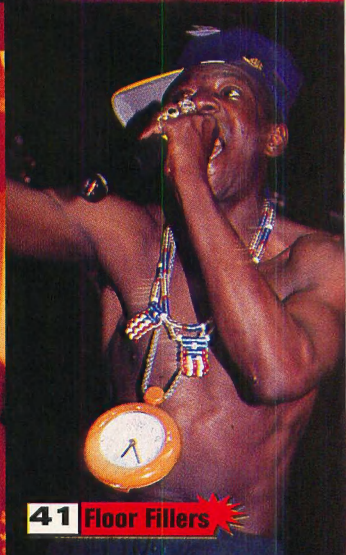
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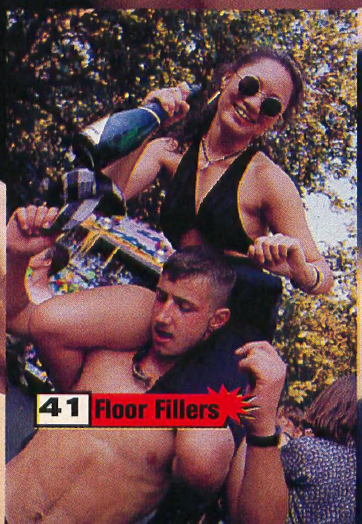
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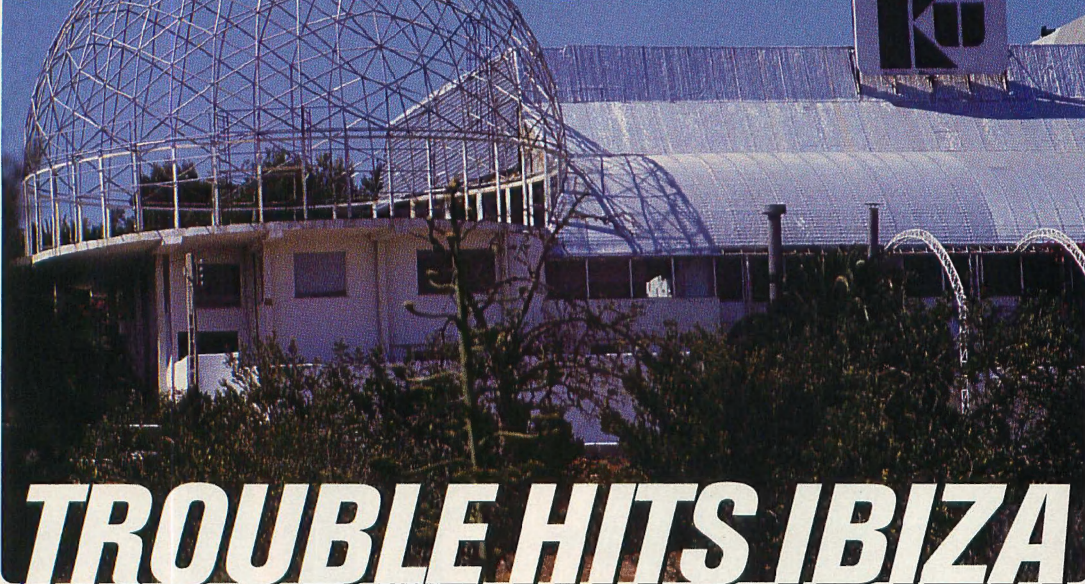
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TROUBLE HITS IBIZA

REACT versus MANUMISSION

MANUMISSION and have clashed heavily with record label **REACT** over their recent co-promoted nights at Ku and Space in Ibiza. Part of the dispute revolves around Ku's resident DJ, Caesar De Malero, who insisted that he spin during the React's Ku night. When told this would not be possible, he is said to have called the security, who removed some members of the React entourage from the club. Blu Peter is reported to have been assaulted in a separate incident at the club on the same night.

React have also suggested that their poorly-attended night at Space, which followed two days after Ku and featured an appearance by Carl Cox, was partly due to Manumission failing to flyer the event as agreed. React subsequently left Space with all the takings, a percentage of which was supposed to go to Manumission.

Speaking from Ibiza, Andy McKay from Manumission states: "Caesar has been the Ku resident for years and, in Ibiza, the residents call the shots. But we had a lot of problems with React. I received abuse React's Thomas Foley because he didn't have enough drink tickets, but there were 1,300 people trying to get in and I had to be on the door. React were also complaining that there was no VIP table for them. Thomas then gave me six minutes to pay Tony De Vit or he threatened to pull him from the decks, even though we never pay in advance."

Thomas Foley from React replies that the problems lay with Manumission.

"When we arrived, we were given a Ford Fiesta instead of the Citroen ZX we were promised," says Foley. "We were told we could upgrade the car at our own expense, that we had to pay for the car ourselves and Manumission would repay us the next day. I knew they were having financial problems in Ibiza

because we'd heard that they're being screwed by Ku's management. But they wouldn't level with me on this. Then the money didn't turn up.

"At the party, James Horrocks, Blu Peter, Steven React and Lawrence Malice from Trade were all escorted out of the club by security after Caesar came in and insisted he went on the decks. There were also other Spanish guys in the booth, trying to upset the levels and the monitors, and at no point did any of the Manumission party help to ease the situation."

Andy McKay answers: "I only heard about the security escorting someone out of the club the next day. All the security are employed by Ku, not Manumission. But Caesar has to be treated with some respect. He's been there a very long time and he is still in charge of that booth."

With regard to the Blu Peter situation, Foley states: "I know that he was hit by somebody in the club. I'd been in that club for five hours and only eight drink tickets were given to any of the React crew. There were 8,000 people in Ku and they were selling a coke at £5. I spent £1,000 at the bar entertaining the people I had brought over with me. But they didn't care about that."

"After the problems at Ku, I thought that if we attracted thousands of people at the Space event, someone could be on the look out for us. People get bumped for much less these days and with people going out there with just £50 to their name, who knows what could have happened. So I flew in two of London's best minders at vast expense. They were with us at Space."

Due to registered company laws in Spain, Manumission have been forced to remove their name from the promotions of nights at any club other than Ku. Foley believes that this had a detrimental effect on React's Space night.

"They didn't do their work to promote the night," he claims. "Which is why only 400 people turned up for Carl Cox, when last year we sold out Space with Blu Peter as the headliner. And yes, we did go home with all the takings from the Space night, because I still hadn't been settled up with the money from Ku. We have since agreed to pay Manumission's expenses, and we'll pay the people who handed out flyers and handled the guest list."

"If React do Ibiza again, we want £10,000 in advance. I won't be dicked around. We made Ku rock. If anyone says Ibiza doesn't accept hard music, or says that techno and nu-NRG is a load of bollocks, then they should have seen this. But at least Tony De Vit had the last laugh. Just as he handed over to the resident, he put on a new 160bpm De Vit remix. He turned round and said Now get out of that."

The suggestion that Manumission were unhappy with React's music, despite the fact that 8,000 people were rocking to the hardest music Ku has ever heard, is denied by Andy McKay.

"The music wasn't in keeping with Manumission's normal music, but the crowd went for it so I was happy," he says. "The music was a lot harder than I had expected but we accept that people in Ibiza are listening to a much wider range of music and that's something we will take on board in the future. I'd like to say we will return but, at this stage, who knows? Manumission are the last hope for Ibiza. If we leave, Ibiza has had it. There aren't enough passionate promoters out here and we are the most successful. Ask anyone and they'll say that Manumission were Ibiza in 1995."

● **MUZIK HAS** been forced to pull its scheduled all-day party with Love Ranch at Space. The Love Ranch event has been one of the victims of the huge glut of promoters in Ibiza this season, with most after-hour parties being hit hard by a lack of people being prepared to party in the morning. Apologies to all concerned.



Slip 'N' Sliders
Jim and Max

● **DELACY** are to re-release their excellent "Hideaway" single on deConstruction. The track has been licensed from Slip 'N' Slide.

A massive record in every club from Renaissance to Pleased over the last three months, "Hideaway" was Number One in the Muzik Sweep chart when it was on Slip 'N' Slide. deConstruction beat Sound Of Ministry and A&M to the deal and have invited K-Klass to remix the track, but the initial Deep Dish mix will also appear on the re-release.

Max from Slip 'N' Slide states: "We went with deConstruction because, as an independent, the long-term contract for that record was more important than the money. I'd like to see it break the national Top 20. That would be great for Slip 'N' Slide as a label, and also for Deep Dish and Easy Street, who we originally licensed the track from."

"If that happened, it would help us to do what we've always wanted to do – and that's to put producers and artists together. It doesn't mean that we're not staying totally underground, though. We're not looking for hits. They come about by themselves."

● **SVEN VATH** has delivered a new album for Harthouse under the name of Astral Pilot. Entitled "Electro Acupuncture", it appears in the shops on August 14, and features some of Vath's finest work to date. Sven Vath's next album for Eye Q will follow early in 1996.



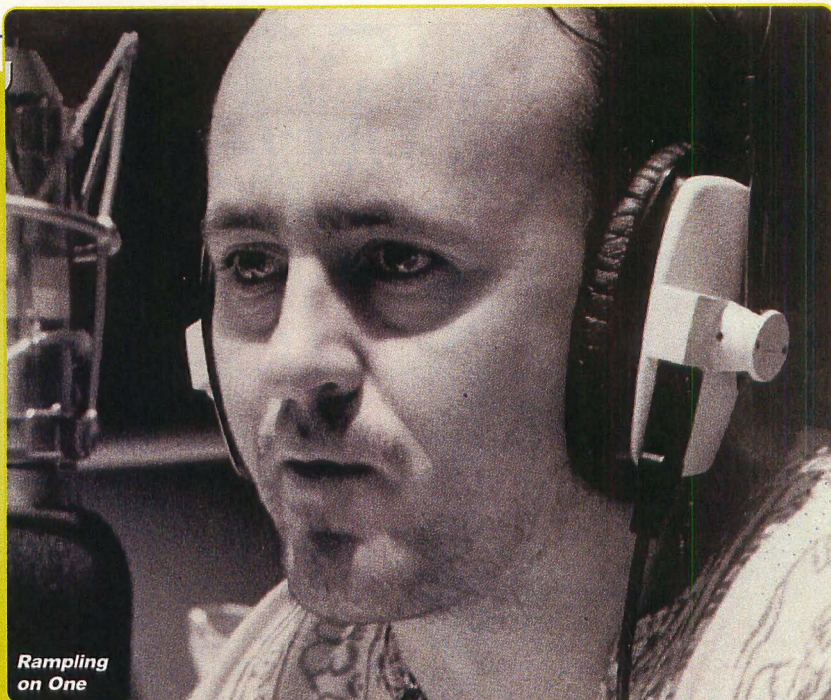
Sven Vath –
space cadet

MUZIK ON RADIO ONE

DANNY RAMPLING is to exclusively feature the Muzik Sweep chart on his Radio One show. The chart, which was launched as a direct response to major labels taking over buzz charts through blanket mail-outs, is compiled every month from a broad selection of DJ charts. Rampling will read the chart on the Saturday before each issue of Muzik hits the stands.

Rampling states: "It's much more honest and eclectic than any other magazine chart and it's not hyped by the tastes of the people behind the magazine. It was great to see a record like Sam Sever so high up there the other month. It really deserves support. Even if something that I'm not overly into is top, I'll play it. That's the way charts work."

When asked if this means he will use the microphone more, Rampling replies, "Probably, which I'm sure will annoy some people. And that's a good thing."



Rampling on One



Sizing up the talent in Tenerife

GIRLS ON FILM

"WHERE THE BAD GIRLS GO" is a new drama film about clubbing holidays which is being shot in Tenerife. Produced by Millenia Pictures and directed by Chris Bernard, who was responsible for the critically-acclaimed "Letter To Brezhnev", the film will be shown on Granada TV in the autumn.

"Where The Bad Girls Go" follows Claire Coombes, the promoter of Voodoo, as she tries to launch a Voodoo night on Tenerife's infamous Veronica's strip of bars and clubs.

"We're basically taking Claire and two other girls from Liverpool to Tenerife to do everything and anything they want... and film it," says Sam Glynn from Cream, who is also involved with

the film's production. "They're going to try and find out if there could be a new club scene there in the future. We know how tacky Tenerife can be, but we want to give people somewhere to go other than Ibiza..

"The name of the film comes from the T-shirts girls wear in Tenerife, which have 'Good Girls Go To Heaven' on one side and 'Bad Girls Go To Tenerife' on the other. We're going to film people drinking on the Veronica's strip, the Karaoke bars and what little house and techno music there is out there. It's taking in the fact that these holidays are a new religion. It's like a pilgrimage, where people trek across the world and unite in nightclubs. It's an annual ritual."



May day

ASHLEY BEEDLE's remix of Derrick May's "Strings Of Life" is to be released after all. The remix has caused much consternation, not least because May, who recorded the track in 1989 as Rhythm Is Rhythm, initially refused to grant his permission for the release.

By way of a compromise, the record will now be credited to 10th Planet. It will also include an unreleased version of MK's "Get It Right" and a previously unavailable Eon track entitled "Fade II Black".

JUAN ATKINS' Metroplex and **DERRICK MAY's Transmat** labels are hosting a special weekend of festivities in Detroit on the weekend of September 1-3.

On the Friday night, an invite-only Metroplex party takes place at a secret Detroit venue where Model 500 will play live along with Mad Mike from Underground Resistance. It will be Model 500's first ever live performance. The next day, there will be a public Metroplex party at which Jeff Mills, Dave Clarke, D Win, Eddie Fowlkes and anyone else ever connected with Metroplex are expected to spin. The weekend ends with a Transmat party on the Sunday, featuring Derrick May and Stacy Pullen.

TILL DEF DO US PART

PUBLIC ENEMY dramatically cancelled their show at the Hackney Empire in London, which had been billed as the group's last ever live performance. The cancellation came after rapper Flavor Flav broke both his arms in a scooter accident.

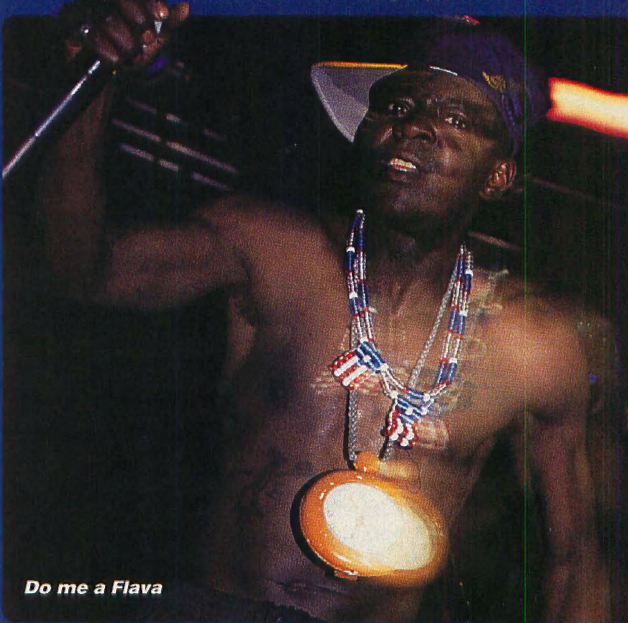
The Hackney show was due to be filmed by Chrysalis TV and MTV, and had promised a reunion of all of Public Enemy's associates past and present, including Professor Griff, the rapper ousted in 1989 after making anti-Semitic comments. The night was intended to end with a question and answer session between the group and a distinguished audience.

A spokesperson for Public Enemy says that the their final show will be rescheduled as soon as Flav makes a recovery. The scooter accident happened in Milan, Italy, and is the latest incident in a bad run for the kinetic artist. Earlier last month, Flav had been forced to miss the first date of the group's British tour due to being in court in the States on charges of aggravated assault.

The spokesperson also emphasises that, although the group intend to stop touring, Public Enemy have not split up.

Def Jam boss, Russell Simmons, has meanwhile responded to Chuck D's recent comments in the UK press suggesting that he is in dispute with the record company.

"Public Enemy are pissed with me," says Simmons. "But, you know, we put Flavor Flav into re-hab, we chased them around, we did the best we could for them. We always have done. They're pissed today, but they'll be alright tomorrow... I guess. If not, we'll still protect their catalogue and their image forever. At Def Jam, we believe in what we build. When we build a group, it's forever."



Do me a Flav

snapshots

The next FULL MONTY features FABIO PARAS, STACEY TOUGH and SMOKIN' JO. It takes place on August 12. There will also be a second room for deep, drum 'n' bass sounds. After this, Muzik is to host the September Full Monty with ALEX PATERSON, PAUL BLEASDALE and STEVE PROCTOR. Contact 01753-856-222 for further details. ... GLENN UNDERGROUND has removed the snippet of Donna Summer's "I Feel Love" from his new single on Relief. ... JUICE Records from Australia have clinched a distribution deal for their new Dirty House label with Intellinet. ... CLAUDE YOUNG has a new single out as Brother From Another Planet on 7th City. ... "Deliver Me" by URBAN BLUES PROJECT has been licensed to Bassline in America. The label is a subsidiary of Power Music. Urban Blues Project are set to play live at Ministry Of Sound on August 26. ... ALEX REECE has completed his debut single for Island. The A-side, "I Feel The Sunshine", features DEBORAH ANDERSON on vocals, while the B-side is "Jazz Master". ... Coming on Germany's Force Inc is a second package of remixes of IAN POOLEY's "Celtic Cross", with mixes by ROBERT HOOD and ROY DAVIES. Other releases include a RICHARD BENSON picture disc, "Diamond And Pearls", and GENE FARRIS' debut for the label, "Blue Squad". Force Inc's US label have a disco revival project from KINKY PROS and forthcoming on Mille Plateaux is BIOCHIP C's "Steel" project, plus a collaboration between MOUSE ON MARS and OVAL. ... SHINDIG have overhauled DANNY TENAGLIA's "Look Ahead". ... Next up from the METALHEADZ camp are JAY MAGICK's "Needle Point Majik" and "Jim Kutta", LEMON D's "Urban Style Music", and a new DOC SCOTT track. ... JORG BURGER has started a new label, PHARMA. The first two records are "Zulutronic" by ZULUTRONIC and a split release from KERSENE and G104 entitled "Nurse City" and "Bassphemic Village" respectively. Burger describes the sound of Pharma as "very crazy, not too serious, not four on the floor". ... Following their soundtrack for San Francisco's Robot Wars competition, AIR LIQUIDE are putting together a soundtrack for a documentary of CHRISTO's wrapping of Berlin's Reichstag. ... Touche have asked SLAM to remix TRANCESETTERS. ... THE BALLISTIC BROTHERS have completed three mixes of Q-TEE's "Give Me That Body" single. ... The new HIGHER INTELLIGENCE AGENCY album, "Freefloater", the follow-up to last year's "Colourforms", is released on Beyond in September. ... KINGSLUK BISWAS (aka BEDOUIN ASCENT) has made an album for Germany's Source. ... New on CLEAR are a single from Sheffield's GESCOM, JAKE SLAZENGER's "Megaphonk" single from his "Makes A Racket" album, and a single from Cornwall's finest, CLATTERBOX. Plus a jazzy album from THE GREGORY FLECKNER QUARTET. ... CRISTIAN VOGEL has remixed JIRI CEIVER for Harthouse. Also on Harthouse in October is the second volume of "Dark Hearts", with exclusive tracks from FRANK DE WULF, SPEEDY J, CARI LEKEBUSCH, RABBIT IN THE MOON, ALTER EGO and HARDFLOOR (which, we're promised, is not your usual Hardfloor fare). ... The promoters of the

THE ULTIMATE MUZIK

MUZIK is to co-host the launch night of Carl and Rachel Cox's Ultimatum label at the Hacienda in Manchester on Friday, September 1. Carl Cox and Laurent Garnier will spin in the main room, while Eric Powell, Trevor Rockliffe and Daz Saund will play downstairs in the 5th Man. The night will act as a warm-up to the official In The City proceedings, which begin the following day.

Rachel Cox says: "The Ultimatum label is being launched to provide a base and support for long-term album artists, rather than paint-by-numbers dance singles. But this party is mainly for the punters and it will remind the industry of what a club is about – and that's not propping up the bar discussing buzz chart positions."

The first release on Ultimatum, a seven-track sampler featuring cuts from the likes of Carl Cox, Josh Wink and Eric Powell, is released on September 11. The sampler will be priced under at £10, but will offer an album's worth of music.

The In The City week will meanwhile include a joint deConstruction/Cream party at the Hacienda on Tuesday, September 5. Danny Rampling, Dave Clarke, Graeme Park, Kris Needs, Nick Warren, James Barton, Paul Bleasdale



Cox on the mix

and Richard Fearless are all set to spin, while Evolution, Espiritu and Earl Brutus will perform PAs. Cream also host a panel about the "role of the Superclub in 1995" during the week.

Others expected to host In The City parties include Journey By DJs, Ministry Of Sound, SOUR and Positiva. Ralph Rosario performs at the Holy City Zoo on September 2, while Richie Hawtin, LFO, Mark Broom and Plaid appear at the Warp showcase at Sankey's Soap on September 4. For further In The City details telephone 0161-839-3930.

★ **CARL COX** has delivered a message to the thousands of Scottish rave fans who might feel that he has

abandoned them and their music. Cox used to be a regular at Rezerection and other hardcore events, but has recently stopped frequenting them in favour of underground techno clubs in Europe.

"In their eyes, I've abandoned them, but they have to respect what I'm doing," says Cox. "I had to move on for my own sake. And in two years time, they'll be following me wherever I am. They won't be wearing white gloves when they're 25. But they have to find that out for themselves."

CHARLIE HALL IN HOUSE FIRE DRAMA

CHARLIE HALL of The Drum Club last month returned from working in Ibiza to find his flat on London's Harrow Road had been gutted by fire. His flatmate, Tomako, was taken to hospital with smoke inhalation, but was not seriously injured.

Unfortunately, however, Charlie's dog died in the blaze and his entire record collection went up in smoke. Muzik sends its sympathies to Charlie, and asks any labels reading this to help him build his collection back up again by sending all back catalogue and current releases to Charlie Hall at PO Box 8531, London W10 4ZR.



Charlie Hall

THE GARDENING CLUB 2 has opened at London's Site in Piccadilly. The Friday nights are hosted by Patrick Lilley from Queer Nation, while Club For Life makes a welcome return to the capital on Saturdays.

In addition, Shelley Boswell and Fabio Paras are to promote a new Thursday night at the venue called Sex, Lies & Acetates. Supporting the best in hard house and techno, and focussing on rising talents such as John Nelson and Ampo, the opening night is on August 26. Republica and 11 Quinze play live.

For further details telephone 0171-439-1245.

THE KIDS ARE HAVIN' IT SHOCKER!

"Drugs? Wot us? Naaaah"

ILLEGAL drug-taking among young people in their early teens has increased so much that those who haven't tried drugs will soon be in the minority, according to a recent report published by the Institute Of Drug Dependency. The survey questioned more than 700 young people aged between 14 and 16 over a period of three years. More than half (51 per cent) had tried some form of drug, and 76 per cent had been offered drugs. Other figures showed that 45 per cent of 16-year olds had tried cannabis, and 24 per cent LSD. However, more 15-year olds than 16-year olds had tried Ecstasy.

The report says that the availability of drugs "is a normal part of the leisure-pleasure landscape". It calls for a radical rethink of the policing of drug

consumption and of the role of schools. It adds that wholesale prosecutions "of otherwise mostly law-abiding citizens... will do little for this generation's respect regarding the authority of the law".

It goes on to say that "professionals in education, health care and the criminal justice system, politicians and parents urgently need to acknowledge that, for many young people, taking drugs has become the norm".

The report also points out how mainstream youth magazines have published features on the positive and negative effects of illicit drugs. It even makes references to house music artists, record titles and lyrics telling of people getting high. Somewhat bizarrely, however, the examples cited include the late rapper Eazy-E and Happy Mondays' "Thrills, Pills And Bellyaches" album!

Other facts revealed by the study include evidence that girls are taking drugs as much as boys, and middle class youth as much as working class. It concludes: "We must take seriously the possibility that what is officially defined as a soluble social problem is, in fact, a functional and powerful social process. If we begin to view this generation's engagement with drugs as a form of consumption... then our conclusions about the management of the present and influence on the future look very different."

The report, "Drugs Futures: Changing Patterns Of Drug Use Amongst English Youth" by Howard Parker, Fiona Measham and Judith Aldridge, is available from ISDD, 32 Loman Street, London SE1 0EE, priced £16.50.

BEACH BUGGIN'

CRISTIAN VOGEL has been caught up in the gang rivalries currently plaguing Brighton's all-night beach parties. Asked to DJ at a party on Shoreham Beach last month, he managed to play just three records before a gang of youths from London hustled him off the decks and took control.

"They gathered round the decks and basically told me, 'You're coming off now'," says Vogel. "I got off to avoid any violence and they then taxed the sound system. The original organisers just disappeared. The funny thing is, these geezers ended up playing noncey commercial house tracks."

"This sort of thing seems to be happening all the time. People are trying to throw parties without any knowledge of how to do them properly."

On a happier note, Vogel's Mosquito label are set to release an untitled single from Artists In Charge Of Expert Systems later this month, to be followed by the superbly-named Blue Arsed Fly's "Arse 1, 2 And 3".



Christian Vogel - Blue Arsed off

- **TUPAC SHAKUR** has been receiving jail visits from the Reverend Al Sharpton, who has reported that the rapper appears to be in some distress. Shakur is being held in the Clinton Correction Facility near the Canadian border. He was sentenced to between 18 months and four and a half years in prison at the beginning of this year, after he was convicted of sexually abusing a fan in 1994. According to Sharpton, Shakur is being harassed by prison officers who openly call him "nigger" and alleges that he has been assaulted at least once by a guard. Sharpton is demanding to know why Shakur, who has been designated as a "medium-security" prisoner has been sent to Clinton, a maximum-security jail designed to house Category A prisoners, some of whom are serving 25 years to life imprisonment. He is also questioning why the rapper is being subjected to 23-hour lockdown periods.
- "With Tupac under lockdown, it's impossible for him to get on a work programme," says Sharpton. "That creates problems when he goes before a parole board. They'll say he hasn't made any progress and may use it to turn him down."
- Shakur has always maintained that he is innocent of the charges brought against him.
- **MINISTRY OF SOUND** are taking an unusual packaging angle on their latest compilation. Planned for release at the end of the year, the CD will feature a round-up of the year's biggest crossover tracks and come with a Beano-style hardback annual detailing the goings-on in clubland in 1995. "We don't know if it will be in comic-strip form yet, but you'll open the book and find the CD inside," says the Ministry's Harvey.

SONAR FESTIVAL in Barcelona are deeply upset by **UNDERGROUND RESISTANCE** failing to show for a planned live appearance in Spain. It's alleged that UR phoned up and insisted that the only way they could appear was if they were flown in by Concorde. The promoters agreed, then only Suburban Knight turned up... **ANGEL MORAES** is to remix **FIRE ISLAND**'s "There But For The Grace Of God" for Junior Boys Own... **KRIS NEEDS** has remixed **THE GRID**, whose next single is called "Diablo"... **FANTAZIA** have struck a worldwide deal with Sony... **LOOP GURU** have left Nation and signed to North South Records, who put out their "Third Chamber" opus at the end of last year. Their first release under the new deal, the "Possible Futures" EP, is out now. Their second album, "Amrita", follows soon... **MILES HOLLWAY** and **ELLIOT EASTWICK** are to beat-mix an "After Hour" album for Tribal UK, featuring an unreleased ambient mix of EN's "Horn Ride"... **MURF**, formerly from Silverfish, is to open his own record shop in the Limehouse region of London. Call 0181-305-1847... **RON TRENT** and **CHEZ DAMIER** have remixed **DERRICK CARTER**'s "Tripping Among The Stars"... **LAURA-JANE** will now be A&R Ambush Records for Bush... **TALL PAUL** has remixed "Renegade Master" for H-Life, as well as Michael Kilkie's **MAMBOSA** for Positiva... **TRANSCENDENTAL LOVE MACHINE** have recorded a track with **ARTHUR BAKER**. **SPOOKY** have remixed **TLM**'s next single... **JAMES LAVELLE** has been in Detroit working with **CARL CRAIG**. **STEVE HILLAGE** has also apparently been working with Craig... **LAKOTA** is changing both its weekend nights in September. Solid State and Revolution will leave... **ANDREA PARKER** has signed to A&M... **BRIAN TRANSEAU**'s album is due for release in September on Perfecto... **KELLI HAND** has been remixing for Tripoli Trax... The **CREAM** live album has reportedly cleared sales of 110,000... A new **AUTECHRE** single is due shortly. It will be accompanied by a film directed by Chris Cunningham, who worked on both "Judge Dredd" and "Alien". **PLAID** also have a single due in November... **WHILE THE CITY SLEEPS** is a new DJ agency which is looking after **PETE BONES**, **NORRIS WINDROSS** and **RAY LOCK**. For further info contact 01932-223-056... **RED RECORDS** have closed their Redeye subsidiary and launched two new labels. **ODYSSEY** is for licensing one-off records, while **WHITE RIOT** is a new label for techno, hip hop and jungle. They have already signed **JOHNNY MOYAND** and **MARK KAVANAGH** for solo deals... London's **SOLO** club, which insists that all guests spin for a minimum of five hours, has moved from The Cross to Velvet Underground. The dates for August are **SEB FONTAINE** (10), **JOHN KELLY** (17), **JUDGE JULES** (24) and **KEOKI** (31). Call 0171-439-4655 for further details... **SHIVA**, who recently lost their lead singer Louise Dean in a hit-and-run accident, have signed a worldwide publishing deal with BMG Music... **JOSH WINK** has remixed **MOBY**'s "Bring Back My Love" for Elektra. He recorded the track without any of the original parts... The **CLEAR CUT** agency can now be contacted on 0181-533-1038... **MURK** tour the UK in October, and will be playing a date at the Hacienda on October 20. **LIBERTY CITY** will perform a PA... The next release on Hott is "So Special" by **SPICE OF LIFE**. Meanwhile, Alan Russell from Hott is bringing **GREG CUOCO**'s **AQUABOOTY** night to HQ's in Camden on Thursday August 24... **DAVE CLARKE** has remixed **NEW ORDER**'s "Everything's Gone Green"... The next release on **THOMAS P HECKMANN**'s Trope imprint is from **MONO JUNK**... The next release on Full Circle is from **LEAGUE OF SINNERS**... **ERIK VAN DEN BROEK**, the leading light behind the neo-electro Shiver imprint, is working on intelligent jungle tracks... **MUTE** are launching **INTERPOP**, a new dance pop label. The first release is from **PASCAL GABRIEL**, best known for his work with

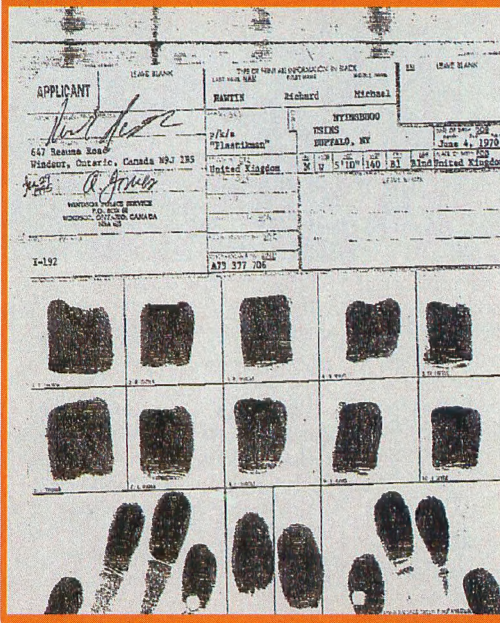
S-Express in the late Eighties... **GLASGOW's** club resurgence continues with plans for five new clubs to open up in the coming months, each with a potential capacity of over 1,000. The sites include the former Tin Pan Alley, Jo Papparazzi's and Industria... **SEX, LOVE & MOTION** celebrate their second birthday on August 27 at Heaven with **RUSS COX, KEITH FIELDER** and **PAUL TIBBS**. ... Belgium's infamous **FUSE** club re-open after their summer break on Saturday September 2, with guest DJ **SNEAK**. ... **SLIP 'N' SLIDE** host **HOLY CITY ZOO** on York Street in Manchester on August 19 with **PHIL ASHER** and **NOEL WATSON**. **ANGEL MORAES** is set to appear the following week. Call 0161-273-7467 for the full low-down... A **GUY CALLED GERALD** has remixed "What's Up" by the **A TOWN PLAYERS**. He's also recorded a session for John Peel and is working on material for a new EP in September. In addition, he has asked to remix a whole **FLORA PURIM** album, after the release this month of "What You See"... Camden's **ZOOM Records** celebrate five years of business with an anthology called "Who's Zoomin' Who". It comes with a bonus CD mixed by **BILLY NASTY**. ... Scotland's **DV8 DJ**, has signed his **DE-VIATION CREW** to **ZTT**. A single, "Single Key To Heaven", will be out in September with a Proactive remix on the flip... **DAN BELL's** Seventh City label has new single from **TODD SINES** and **MEMORY FOUNDATION** on the way... **AXIS 14** is expected to be a collaboration between **JEFF MILLS** and **BASIC CHANNEL**. ... **JAY DANIEL** from **CLIMACZ** will spin at Domina at the Hacienda in Manchester in September, while **BUSH Records** will also host a night there. **HARDFLOOR** and **JOSH WINK** are also confirmed. Contact 0161-236-5051... **HONEYDIPPED** are to issue a "Best Of"-type compilation... **ADAMSKI** is producing **PING PONG**, a new band signed to **MARK MODRE's** Stylofiction label. He's also producing **LORETTA HAYWOOD**, the singer on **BOMB THE BASS's** "Winter In July" single, along with Trevor Horn. And he's also been asked to write some material for his old sparring partner **SEAL's** new album... Warp are trying to sign Muzik's hottest tip, San Francisco's **BASSEX**. ... **RICHARD NORRIS** is licensing three tracks for a compilation single for his **X** label (who were behind the excellent DJ **KRASH SLAUGHTER**)... Edinburgh's long-lost funky rap collective **SUGAR BULLET** have changed their name to **SUGA BULLITT** and signed to fledgling indie label Parkway. The first single will be "Move" and "Funkollet", with an album to follow. They've also completed two tracks, "Feelin' Fine" and "Seaney B Meets Flapper J" for a compilation for the **STEREO MC's** Natural Response label entitled "East Coast Project"... **JUSTIN ROBERTSON's** album, "An Instinct For Detection", is said to contain lots of Sherlock Holmes references - part of Robbo's apparent fascination with the opium-smoking Baker Street sleuth. What about Morse, Robbo? The album is released some time in October... **SLIPMATT** is remixing "Incomplete Darkness" by **FAT CONTROLLER** for Euphoria, and "Unity" by **JACK 'N' PHILL** for Basement. His own "Around The World" as **A SENSE OF SUMMER** is released on Universal shortly... **ANDY C & RANDALL's** classic "Sound Control" track is being re-released with new mixes by the boys themselves on Ram Records... **BEAUMONT HANNANT** has remixed the next **GLOBO** single... **LEFTFIELD** have been asked to write the music for the next BT advert, after someone at Saatchi and Saatchi's advertising agency heard their track on the "Shallow Grave" soundtrack. Their album, "Afro-Left" has been short-listed for the Mercury

MR FINGERS

AND you thought that the best DJs were born with velcro pads on the end of their fingers? As our picture (below) of **RICHIE HAWTIN's** prints shows, they're no different from the rest of us.

The ink set of Hawtin's paws is taken from the work permit application sheet which he filled in when he had his recent altercation with the American border police while crossing from Windsor, Canada, into Detroit. Hawtin was detained for not having the correct immigration papers.

Quite what the police expected from someone known as Plastikman is not recorded. Maybe they thought all the prints would be blank.



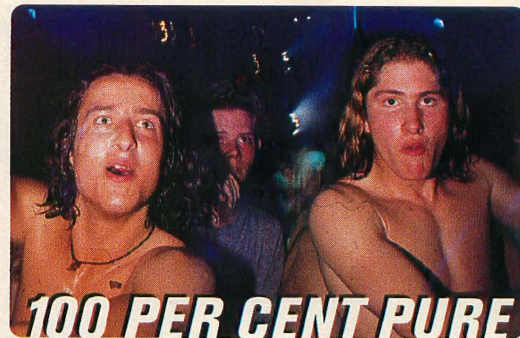
● **N-JOI** have left Deconstruction Records in an amicable split. The move comes just as the band were about to release their new album, "Inside Out". There are, however, plans for a possible retrospective album of early N-Joi material in the near future.

● **JUNO REACTOR** have also been dropped by Novamute. A spokesperson for the label called the band "Tarquin techno for the doomed Sloane ravers". Juno Reactor's reply to this comment comes in the form of an album for Blue Room on September 4.

● **HOOCH** offers further proof that alcohol is the coolest club drink in 1995.

Following James Lavelle's comments about how alcohol is the only way forward and Jim Masters' pioneering vodka-snorting campaign, Bass have now launched Hooper's Hooch - alcoholic lemonade for those who like to pretend that they're not really drinking. At 4.7 per cent, a bottle will retail at 89p in off-licences and cost you around £1.75 in pubs and clubs.

Hooch is the first alcoholic lemonade drink on the streets. And judging from the way the Muzik team collapsed in a heap after drinking the 10 sample bottles we were kindly sent, it probably won't be the last. Even that Brian Transeau remix of Mike Oldfield doesn't sound too bad after a couple of bottles of this stuff.



100 PER CENT PURE

PURE, arguably Britain's longest-running techno club, are celebrating their fifth birthday this month.

Run by DJs Twitch & Brainstorm, the Edinburgh club has never moved from its original home, The Venue, although more recently they've branched out to occasional all-nighters at Glasgow's Barrowlands. Famed for its legendary crowd and experimental booking policy, and feted by DJs like Andrew Weatherall, Richie Hawtin and Derrick May (who once described it as "possibly the best techno venue in the world"), the club has also spawned the excellent T&B record label.

The official in-club birthday party takes place on Friday August 11, with a special guest who will not be announced prior to the night. This will be followed by a mega-bash at Glasgow Barrowlands on August 19, at which Twitch & Brainstorm will be joined behind the decks by Derrick May and Armando. There will also be live sets from Speedy J and Jake Slazenger.

Richie Hawtin, who first played at Pure in 1991 and gave up his New Year's Eve in 1994 to perform live at the club, says, "It's crazy there. They just die-hard. The kids who were there four years ago were the first kids in Scotland to get into techno. With Pure, it's always been about the music and having a crazy time. Even before they'd heard who I was, they were bringing me over. They were also the first to support people like Kenny Larkin and Orbital. They just have a knack for putting on incredible parties."

Holland's Orlando Voorn was so inspired by one of Pure's most infamous regulars that he's recorded a tribute single to the clubber for T&B. "Alistair's Theme" is dedicated to the club's distinctive 47-year-old raver, Alistair Leigh, who Voorn met on a recent trip the DJ made to Scotland.

T&B are also rumoured to be behind the mysterious "C+C Musik" black-label single which has recently appeared. The single includes remixes of industrial experimentalists Chris & Casey by Carl Craig, Vapourspace and Muziq. Limited to just 500 copies, the record is to be followed by an album of further remixes, including interpretations by Fred Gianelli, Re:Search, Coil and Cosmic Connection. The album will be released on September 4.

SURVEY THE SCENE

WHAT'S THE HOTTEST CLUB YOU'VE BEEN IN THIS SUMMER?

LAURENCE NELSON (of Hanson & Nelson): "Club UK in London. It's far too hot and there are far too many people in there. All of them with their tops off. Club For Life at The Zap was also very sweaty, but bloody brilliant with it."

JAMES MARSH (clubber from Brighton): "Club Foot at The Escape is almost unbearable. If it wasn't for those hand-held fans, I wouldn't be here now."

PHIL PERRY (from Full Circle): "Another Word in Belfast. It was a great night, but it was so fucking hot I thought I was going to pass out. I had to get someone to watch the decks so I could go and stand by the fire exit for five minutes. I was sweating like a beast!"

RACHEL TURNER (clubber from Essex): "Final Frontier, London. It's like walking into an Hieronymus Bosch painting - hellish."

ROCKY (of Rocky & Diesel): "Cream in Liverpool, although it's improved a lot since they've opened the doors onto the yard. Last year, I played at Zoom in Sydney and it was so hot my hands swelled up. There was a freezer at the back where they kept the booze and I had to cool off in their for an hour. As for The Escape in Brighton..."



subterranean
ABSTRACT
BLUES

The Rebirth Of

COOL

PHIVE

featuring

MASSIVE ATTACK

JHELISA

TRICKY

PAUL WELLER

PORTISHEAD

BOMB THE BASS

& more leaders of the blue s'cool



Fourth &
Broadway
'THE DEEP FREEZE'

Prize, alongside TRICKY and PORTISHEAD... Finland's DUM and SAKHO labels have joined together to start a new imprint called UPO. The first release is by PINEAPPLE CIRCLE. The second, MORRE PROJECT, is a collaboration between Glasgow's MP Lancaster, Monojunk's Kim Rapatti, Panasonic's Ilpo, and Jupiter's Jimi Tenor... THE CHEMICAL BROTHERS, JUAN ATKINS, THE PRODIGY, TRICKY, FLUKE, HUMAN BEINGS and UNDERWORLD are the leading names at the Lowlands Festival in Walibi, Dronten, which takes place on the last weekend of August... SLAM are to exchange mixes with FUEL for releases on Soma and SCR... PLUS 8 commemorate their 50th release with a special, one-sided white label limited to just a few hundred copies. It's rumoured to contain an unreleased FUSE track... Also coming on Definitive is "Acid House For All", a compilation featuring IAN POOLEY, STICKMEN, WOODY MCBRIDE, BARADA and more, plus singles from Toronto's TROY BROWN and NICK HOLDER... Watch out for a couple of new labels for from Tromso, Norway, the home of Biosphere, BEATSERVICE and ORIGO SOUND focus on electronic experimental sounds, and NEURAL SOUNDWORK's "Modernite" on Origo is particularly recommended... PAUL SCHUTZE releases his 10th album shortly. This one is under the name of SEED and is on Beyond Records. It's called "Vertical Memory"... SSR/Freezone have licensed a collection of remixes of Japanese pop act NAV KATZE's "Never Mind The Distortion". There are interpretations by BLACK DOG, APHEX TWIN, ULTRAMARINE, and GLOBAL COMMUNICATION. GEMINI is also currently recording for the label... MARK BROOM and MIKE PARADINAS from MU-ZIQ play at the Sonick Arts Festival in Amsterdam's Paradiso. DYLAN HERMELIJN from 100 Per Cent Pure also spins... JUNIOR VASQUEZ has remixed Annie Lennox... ORBITAL's new four track EP will not be eligible for either the singles or albums charts. Featuring three new tracks, "Times Fly", "Times Fly (Fast)" and "The Tranquilizer", plus a remix of "Sad But New", it falls foul of the rules for both of the listings. The reasons are too boring and complex to go into... GO GO DISTRIBUTION have stopped trading. The company were one of the primary van distribution services for more eclectic club music... Virgin are continuing to reissue old TANGERINE DREAM albums at the rate of about one a week. The latest batch includes "Logos Live", "White Eagle", "Hyperborea" and their soundtrack to the 1981 film, "Thief"... AFRICAN HEADCHARGE have signed to Acid Jazz for a three-album deal. The label have also recently signed GREGORY ISSACS... DJ MORPHEUS, AURAL EXPANSION and AUTOREPEAT play The Electronic Lounge in London on September 5... MAX 404 release their Eevo Lute album, "Love And Mathematics", at the beginning of September... Arista are re-releasing ROBERT OWENS' classic "I'll Be Your Friend" with remixes courtesy of CAJMERIE and ROMANTHONY. The original DAVE MORALES remix will be included, too. Arista have also picked up FARGETTA's "Music Is Moving", with remixes by TALL PAUL and TONY DE VIT, and KC FLIGHTT's "Planet E", again with Tall Paul remixes... Three members of BLACK MOON SOUND SYSTEMS will be appearing in court on August 11, charged under section 63 of the new Criminal Justice Act following a party at Corby, Northamptonshire. For info on how you can help to combat the CJA, contact United Systems on 0171-652-4602 or 0181-959-7525...

HARD TIMES TO MOVE

HARD TIMES, the Yorkshire club and record label, is to end its residency at Leeds Music Factory at the end of August. The final night of the club, famed for its devotion to pure house and garage, takes place on August 26.

Now running for over two years, Hard Times moved to the Music Factory from their previous venue at Huddersfield's Bel Air Club in February of this year. However, they recently had their closing time reduced from 3.30am to 2.30am by Leeds' licensing committee, and this is believed to have contributed to their decision to move once again.

Promoter Steve Raynes says, "When we came to the Music Factory, we were assured that past licensing problems had been resolved. That clearly wasn't the case. So with the license up in the air, and the club not investing in the premises as a result, we felt it would be in our best, long-term interests to finish. We couldn't guarantee the standards we feel our followers deserve."

Raynes confirmed that the club were searching for a new venue, but that nothing suitable had yet been found.

"We will definitely be staying in West Yorkshire. I'm proud of the fact we're a Yorkshire-based organisation, and that's exactly where we want to stay."

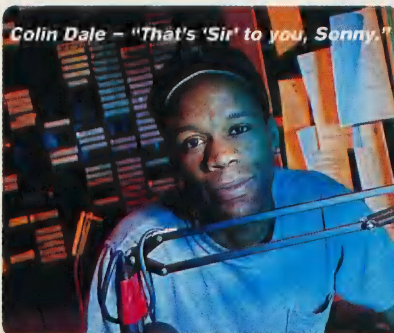
Raynes also reported that, when a new venue is found, he plans to hand over the day-to-day running of the club to his partners, Donna Skinner and Peter Jenkinson.



The Hard Times posse play hunt-the-venue

"I want to concentrate on special projects. I'd like to do one-off parties, and not necessarily in Britain. South Africa and Japan look very interesting."

The final night at the Music Factory will be marked by three simultaneous Hard Times parties around the country. The Leeds night will end with Roger Sanchez following on from the club's residents, Elliot Eastwick and Miles Holloway, while parties at Club UK in the Midlands and Camden Palace in London will both feature Tony Humphries. Humphries will be flying in from New York specially for the evening.



Colin Dale - "That's 'Sir' to you, Sonny."

BACK TO SCHOOL

COLIN DALE, ALEX KNIGHT and SCANNER have been confirmed as instructors at a one-day DJ mixing workshop which takes place at the Royal Festival Hall in London on Saturday, September 2. DJ Paulette, Nicky Blackmarket and Cutmaster Swift, the former DMC World Mixing Champion, will also act as instructors. The workshop is being organised by the BRITS School For Performing Arts.

Each instruction session will last for two hours, with students able to choose to work in various styles of music, including jungle, garage, hip hop, techno and electronic/ambient. The daytime courses will be followed by a party at the Royal Festival Hall in the evening, featuring special guest Carl Cox. The best student from the day's courses will win a pair of decks and a mixer, and will also get to DJ with Carl at the evening party. Tickets are available now.

For further information call 0171-960-4208.

BYTE BACK

Wisdom, Wisecracks and Waffle

"I saw Jimi Hendrix several times, but I've never seen anything like Carl Cox at Glastonbury. That was the greatest gig I've ever, ever seen."

An emotional Steve Hillage after the Glastonbury Festival

"I should have had this [Dave Clarke's 'Red 3'] three weeks ago. But, because of some serious dicking around by the record company, Pete Tong got his three weeks ago, Danny Rampling got his two weeks ago and, in the end, I had to get one from Dave Clarke himself. But a good record is a good record, whatever the record company politics..."

A slightly - and quite rightly - bitter John Peel on Radio One

"This summer promises to be the best yet on the Spanish island."

"The Daily Star" on Ibiza. It's gone this far, has it?

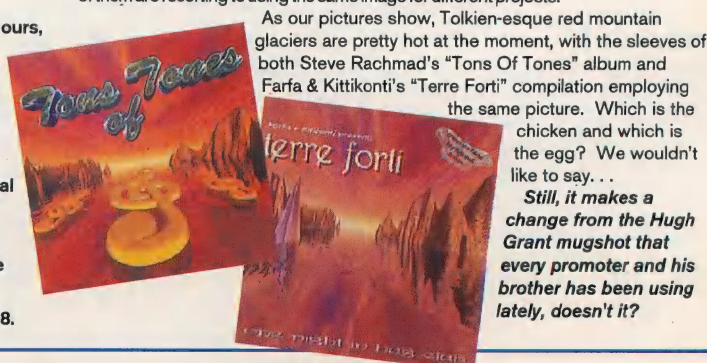
"Over the next few years, non drug-taking adolescents will be a minority group. In one sense they will be the deviants..."

From "Drug Futures: Changing Patterns Of Drug Use Amongst English Youth", a survey of drug patterns in North-West England

"This will be the underground party of the season."

Eric Powell on the now cancelled Muzik/Love Ranch party at Space. So underground that it's not even happening

IT looks like there's a bit of an image crisis going on in the world of **RECORD SLEEVE DESIGN** right now. Not content with churning out the same old computer-generated, retina-sore, scrambled paintbox efforts time after time, one or two of them are resorting to using the same image for different projects.



As our pictures show, Tolkien-esque red mountain glaciers are pretty hot at the moment, with the sleeves of both Steve Rachmad's "Tons Of Tones" album and Farfa & Kittikonti's "Terre Forti" compilation employing the same picture. Which is the chicken and which is the egg? We wouldn't like to say...

Still, it makes a change from the Hugh Grant mugshot that every promoter and his brother has been using lately, doesn't it?



tune in, use your head not your dial



thegroovecorporation co-operation album released september in a variety of limited edition formats. distorted broadcast version transmitted illegally near you soon. merchandising at selected outlets. "twist and change" everywhere.

six6

Wu-Tang Clan

Staten Island's **WU-TANG CLAN** are the most notorious hip hop crew of the Nineties. And the biggest-selling. Here, RZA and Raekwon give a rare insight into the heart of the dragon

Clan O'War

words **Sonia Poulton**

NEW YORK IS SUFFERING IN THE SUMMER heat. The sun set hours ago, but there's still no sign of the cloying stickiness abating as a mountainous jeep parks up on the corner of Fourth and Broadway. The shiny black bodywork of the vehicle glints in the evening light. It looks like it could hold its own in wartime.

The tank belongs to RZA, whose appearance belies his status as the most talked-about hip hop producer of recent times. He's wearing jeans and a sweatshirt, his wiry, six-foot, two-inch frame topped off with wayward hair held up by a cotton bandana. He's accompanied by Sha-Yar-Ah-La from Sunz Of Man, one of the acts he's currently working with.

RZA (pronounced Rizza) has agreed to meet up with me even though he says he hasn't had a space in his diary since he can't remember when. We walk a little way and then settle on a coffee bar. RZA and Sha-Yar-Ah-La order cold Capuccinos. I go for a traditional. But before we begin to talk, we're spotted by two young black guys at the take-out counter. Without a pause, they aim for RZA, pound his fists in a show of appreciation, release suitable words of respect and exit. He smiles, satisfied at the street acknowledgement of his achievements.

RZA, aka The RZA, aka Prince Rakeem, is the lynchpin of Wu-Tang Clan, the Staten Island collective whose debut album, "Enter The Wu-Tang Clan (Return To The 36 Chambers)", has sold over a million copies during the last year or so. It was followed by solo albums from two members of the Clan, Method Man's "Tical" also going platinum in the States, while Ol' Dirty Bastard's "Return To The 36 Chambers (The Dirty Version)" has passed gold. All three discs were recorded under the direction of RZA's Wu-Tang Productions.

RZA's other credits include The Gravediggaz and Shaq O'Neil ("I ain't gonna front I'm a basketball fan," declares RZA. "I like the brother"). He has also just completed a cut with Cypress Hill and is currently putting the finishing touches to albums by Wu-Tang's The Genius (for Geffen) and Sunz Of Man (whose first record shifted 16,000 copies strictly on the underground in the US). Then there's his work with other Clansmen like U-God and Ghost Face Killer. Plus, of course, Wu-Tang Clan's long-awaited second album.

And did he mention Wu Wear? The clothes store he recently opened in Staten Island? Just checking.

It wasn't always like this, though. Back in 1990, RZA was a more spruced-up Prince Rakeem who debuted on Tommy Boy Records with an enchanting little ditty called "We Love You Rakeem". It was, it must be said, as sickly as the title suggests. LL Cool J's "I Need Love" was positively futuristic in comparison.

"Hey, I was 19," counters RZA. "It was what I was into then. It was real to me. I mean, everyone I named on the track was my girl! The problem was the way the record label portrayed it. I had an idea for the video? It was like..."

His words break up with the jagged laughter of someone aware of their own social faux pas and ready to tell the story about it.

"I'd come out, walking down the street through the projects, and all these girls are swarming about. Then I stop, look around me, and..."

And?
"And they all bow down to me," he beams triumphantly. "That's what I wrote, but it would probably have cost \$100,000 or something. So what did I get? Man, I went to the movies with 12 or 13 girls. It was some stupid shit."

RZA laughs again. But then he can afford to. It's not just rap fiends who are now paying homage to his acumen. He was even recently invited to his bank manager's birthday party.

"I didn't go," he says. "I sent U-God instead."

THE latest album from the formidable Wu-Tang camp is Raekwon The Chef's "Only Built 4 Cuban Linx...". In keeping with all previous Wu-Tang projects, it features guest appearances from most of the other members of the Clan, including Method Man, Ghost Face Killer and U-God. Queens rapper Nas also drops by to share a rhyme with Raekwon.

"Only Built 4 Cuban Linx..." packs the verbal kicks expected from the Clan. Delivered in that inimitable street warrior style, the lyrics track Raekwon's hustling days of selling drugs on the street corner to his present day status as a versatile and skilled rap artist. RZA and Raekwon were so pleased with their work that, when the album was completed, the rapper went to the offices of his record company, Loud, and performed 16 of the cuts live over RZA's sparse backing tracks. Loud loved it.

On a less happy note, like The Gravediggaz' "Niggamortis" album, which had to be retitled "Six Feet Deep" in the States, Raekwon's debut has been hit by

WHO'S WU

RZA

Raekwon The Chef

Ol' Dirty Bastard

Method Man

The Genius

Ghost Face Killer

U-God

Inspektah Deck

Masta Killa

Rebel INS



*Wu've been Tang-oed:
Raekwon (centre) with
Rza (to his left)* ➔

Wu-Tang Clan

he PC brigade. The original title, "Only Built 4 Cuban Linx Niggas", has been trimmed after "consumer research" in the US advised against usage of the word "Niggas" on the grounds of offence.

"It don't bother me," Raekwon tells me as we sit in the Loud offices a few hours prior to my rendezvous with RZA. "The people who matter will still understand it. Here, see my chain..."

Leaning forward, he offers me a feel of the roped gold around his neck.

"See how thick it is?" he continues. "That can never be broken."

To prove his point further, he pulls the chain over his head and presses it into my hand.

"See those links. That's how we be. Nobody can separate us."

Hanging from the chain is a large pendant encrusted with diamonds and cast in the shape of a dragon. Symbolic? Yes.

"I have the heart of a dragon," he declares. "Always have had, always will."

RZA is also a man with the heart of a dragon. Born 26 years ago in King's County Hospital, Brooklyn ("Practically every rapper in the industry from Brooklyn was born in King's"), his family moved to Staten Island when he was around 14.

"It was a madhouse," he says. "My folks had 11 kids and I was number four."

Money was tight. Welfare barely covered the family's food bill ("I used to eat peanut shells. That's how deep it is") and clothes were a treat from the 50 Cent Shop. Like his cousins, Ol' Dirty Bastard and The Genius, RZA started rapping before they were 10 years old. It seemed a natural escape from the ghetto, just as basketball had been to the generation before.

RZA's efforts reached a natural conclusion (or so he thought) when he signed to Tommy Boy. But real life caught up with him as his deal neared its end. On Christmas Day, 1991, he was arrested and charged with attempted murder.

"I went to trial and I won," he says. "It was self-defence. I didn't try to kill him. He didn't die."

RZA stops. There's no laughter now.

"See, I'd always had a clear mind, but about that time I started getting desperate. When you get desperate you'll do anything, and a lot of our people are desperate. Every day, I was carrying shotguns, doing what I had to do. But when I had time to think, when I got arrested, I took a different look at it."

"The same way I could apply my energy to that, I realised that I could apply it to what I'm doing now. It's all a hustle, y'know what I'm sayin'? It was all of that, plus my wife and my daughter being born a few months later. When you have a good woman behind you, one girl who was there, no matter what. And when I started to slip a bit, I bounced back up because of her."

Cleared of all charges in April, 1992, RZA spent that summer working with Wu-Tang on a cut called "Protect Your Neck", 1,000 copies of which he pressed up at the end of the year. DJ Kid Capri lent his support on his WBLS show in New York. A buzz was in the making.

"ENTER The Wu-Tang Clan (Return To The 36 Chambers)", the album which launched a career of careers, arrived in the UK on import at the beginning of 1994, but it wasn't until last summer that the Wu-Tang Clan started to make their true presence felt.

The growing popularity of the Clan was confirmed when they took over a "Fab Five Freddy Special" on MTV as only they could. There they were, Method Man talking 100 to the dozen, Ol' Dirty Bastard snorting into the microphone, and Raekwon, The Genius and RZA rapping about family ties, bum-rushing the record industry, martial arts and "Coming straight from the slums of Shaolin". The hour-plus special also allowed the other Wu-Tang members, Ghost Face Killer, Masta Killa, Rebel INS, U-God and Inspektah Deck to raise their profile and reinforced the Wu-Tang's desire to do things their way. And in numbers. "Enter The Wu-Tang" reversed a trend. After a fallow period, the East Coast was once again competing with the rap enormous successes of the West. Dr Dre and Snoop Doggy Dogg were being given a run for

their money from the very birthplace of hip hop. The Wu-Tang rhymers stirred something with an audience sick of gangsta rap, which generally owed far more to marketing hype than to the narrators' real-life experiences.

And RZA's take on events?

"We had something that we had to say and something that we had to play. We just stretched it out, that's all."

**"I went to trial
and I won. It was
self-defence.
I didn't try to kill him.
He didn't die"**

RZA'S music was once described as "made by the stoned for the stoned". His eyes spark up at the mention of this.

"You wanna smoke a blunt? I got some weed. But I smoke it in bul-lunts!"

In a flash, Sha-Yar-Ah-La whips out a tan rizla and begins crushing green herb in it, undisturbed by the "No Smoking" signs which surround us and the neon brightness of the diner.

You have to admire his nerve. But then real is as real does. The people behind the Wu-Tang characters are as they appear on record. They don't do anything for effect. They just are.

"That's what we told people when we first came out," notes RZA. "You can't market realism because it will always exist. That how come we're selling 20,000 records a week right now. And with no radio play."

Naturally, realism is not without its very real-life situations. A few days earlier, Method had run into a spot of bother at a gig in Gainesville, Florida. Unhappy at his backstage treatment, he stopped his set after just one song and told the crowd to get a refund from the promoter. He gave them a description of the guy to help them. The result? Over 1,000 people turned the venue inside out, ransacking the cash tills when the refunds weren't forthcoming.

Ol' Dirty Bastard also has an ample back catalogue of infamy. So much so that he's taken to performing in a bullet-proof vest after being shot in the back at the end of last year. According to his story, he was the victim of a mugger near his home in Staten Island. With an automatic handgun pointed at him, Ol' Dirty Bastard was instructed to lie down so his attacker could frisk him. He refused and was shot as he tried to flee the scene. When he recently played at the Apollo in Harlem, he did so in nothing but a pair of trousers and his bullet-proof vest. Not even a pair of shoes.

Wu-Tang, who made a lightning raid on the UK for a one-off show just a few weeks ago, also ran into problems on their first trip to these shores last August. Their tour bus was broken into in Birmingham and walkmans and electrical equipment were stolen. By the time they arrived in London for two dates at The Forum, it was apparent to everyone around them that they were homeless. Leaving the hotel a day later, they had phoned home to the tune of eight grand.

MY meeting with Raekwon is almost cancelled because of another incident which had happened just a few hours earlier. He and Ghost Face Killer had been sitting in their ride outside a party held for celebrated designer Tommy Hilfiger, when a couple of cops came into their lives. The problem? They were drinking alcohol fresh out of a can. In America, it's illegal to consume liquor in a public place if the packaging is visible.

"It was bullshit," seethes Raekwon. "It was around four or five this morning and they just wanted to fuck with us. We were chilling and talking, and the next thing we know, the police drive by. They stopped at a light and then backed up. They were staring at us and we were like, 'What the fuck y'all looking at? We can look where the fuck we like'. They got us out of the car and this female cop was trying to set us apart, telling

us to go somewhere else. We were like, 'How the fuck can you tell me to leave my brother?'

"She was saying, 'Why have you got that beer in there?' to Ghost. I mean, he's a grown man. He can drink beer if he wants to. The way she said it was as though she was talking to a little kid. We said, 'Come on man, don't be talking to us like that.' Then she called the other cop over and it was like he was needing a fight. I don't know whether they were trying to make an example of somebody or they wanted to hurt somebody, but they were on some kind of bullshit."

The number of police officers went from two to six and Ghost Face Killer was arrested. I tell Raekwon that it seems a pretty minor incident to make an arrest on.

"But that's how they be," he replies. "It wasn't until they got to the precinct that they realised there was a warrant out for Ghost's arrest anyway."

Ah.

"But that's not the point. They ran Ghost's name up on the computer, they automatically do that, but it should never have got that far. Like I said, if they had talked to us like we were human beings, it wouldn't have gone nowhere. They were talking to him like he was a piece of shit. They wanted to beat him up and the only reason they didn't was because they could feel the tension coming from us. All they had to do was say, 'Yo my man, put the beer down, we don't want any problems'. They were totally on us."

"See, a lot of things have changed for me," concludes Raekwon. "I know about myself now. I know I have a better position in life than I had before. I know I'm not looking to go through any more hard times."

SOMEHOW, RZA and his trusted Yamaha V-1 sampler and keyboard has captured the chaotic raw energy of the Clan and emerged with some mind-blowing bootie. The rappers may shift and change names and identities "according to how they feel about themselves", but the RZA infrastructure of snarling funk beats and eerie piano tinkling maintains the perfect accompaniment to the occasional insanity of the Wu MCs.

Nothing to it.

"I'm the kind of producer who does things spontaneously," explains RZA. "It's like I know how to transform my thoughts into my music and all the brothers around me. We know how to connect that together and capture moods. I'm a translator, I guess."

Raekwon agrees.

"RZA gets on the same crazy shit as we do," he tells me as he spoons white rice laced with sauce into his mouth.

Raekwon seems more relaxed now he's sounded off about the police. As he eats, he rocks back and forward and, with his free hands, grabs at his genitals. I point this strange habit out to him.

"You crazy?!" he responds.

I get the feeling we're not on the same wavelength. Maybe it's time to start wrapping it up.

WU-Tang Clan are from the art-mirrors-reality school of hard knocks. Their music has impacted because there is a real substance to their sentiments. Their behind-the-scenes antics no doubt leave much to be desired, but it hasn't overshadowed their more positive endeavours. RZA suspects that it may have even enhanced their standing.

"The reason some rappers aren't so hype now is that their mentality don't be the same as the mentality of the consumer," he says. "Now you're starting to see the real ones getting on. The only problem is that a lot of violence comes through. But to me, the violence is starting to calm down."

You think so?

"Yeah. And you know why? Because a lot of brothers are like, 'Fuck that'. All we're doing now is trying to be fruitful and multiply."

Ghost Face Killer articulated much the same point at the beginning of the Wu wind, a little over a year ago: "Wu-Tang Killa Bees... We on a swarm."

The sting has stung. Your senses will never be the same again.

Raekwon The Chef's 'Only Built 4 Cuban Linx...' is out on Loud/RCA on August 22

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Phuture

Hand Grenade!

From Detroit to London via Atlanta, K HAND is the mystery force behind the highly-respected Acacia label and dancefloor scorchers like 'Global Warning'

THE loudspeaker oscillations and synth-stripped industrial veneer of **K HAND**'s "Global Warning", which came out on Warp at the end of last year, made the term "upfront" seem lame. Here was a track programmed to attract attention. Everyone wanted to know who K Hand was.

Nine months on and it's time to de-myth the persona. Sitting in a London eatery, the all-pervasive figure of K Hand magnetises people through an amplified American accent and unusual Capri cigarettes. People see K and want to talk.

"It's the same back in my home city of Atlanta," notes K.

"They've just opened up a new record store there, but I can't go in because I get people bothering me."

The situation is a little different in Britain. People are curious, but they still don't know. Not really. Which is why K Hand wants to set the record straight. Because there are some who think that K stands for Keith or Ken or Kevin. K, in fact, stands for Kelli. A female Kelli.

This shouldn't seem freakish, but gender is an issue. There's no question that female producers are still a rare species. People may spout off about DJ Rap, the drum 'n' bassist, or Miss Djax, the Dutch label maestro, but these are exceptions. Dance music is still a patriarchal preserve, where women are seen as decorative human handbags or personal cleaners wiping the dust from their boyfriend's platters. The idea of women clicking into Cubase remains a foreign concept.

"A lot of people thought I was a joke in the beginning," snorts Kelli. "They were all laughing, saying that I wasn't going to make it. But I knew what I wanted to do, so I just did it. I listen to opinions, but I don't have to take the advice. Women can do the same as guys. We don't have to be at home just listening. We can be out there doing it, too."

Even the success of "Global Warning", which now usually commands the opening slot in her DJ set, didn't endear her to other producers in her former home city of Detroit. The only exceptions were Underground Resistance and Derrick May.

"I tried to get work in other people's studios, but most people in Detroit didn't want to know. Maybe they were too busy. But then there were those who didn't want me doing what they were doing, just because I'm female. That's another strike."

"I found that people in that city didn't like to see you get ahead. I had so many problems around the time of the release of 'Global Warning'. The last straw was when my truck was broken into. There are a lot of jealous people there. The city is just not moving. Maybe because 'Global' did well, people were like, 'Who does she think she is?' That's the kind of attitude I was getting. That's why I left and moved to Atlanta."

It was precisely this type of intransigent refusal to conform to established behavioural gender traits which induced Kelli to quit her job as a car sales agent and set up her own label, UK House, which later materialised into Acacia. The imprint was

launched with her "Think About It", a track she says is about "a woman flying in the clouds". It can now be found on the "X-Mix 5" CD and video.

Fifteen releases on, Kelli is now gearing up for a double-pack label compilation, a record which will further prove that she has a long-term future. There's certainly no question that the lyrical, metronomic house pulsations of tracks like "Everybody" are permeated with her imposing, no-messing sassiness. You know Kelli through her tracks. You can sift out her tastes from the grooves, and the way that she switches from obvious Chicagoan influences to the eyebrow-twitching Bananarama.

"I was like, 'Party, party, party!' when I first got into acid house," she says in a sing-song voice. "Every weekend, I'd travel the full four hours up to New York from Detroit to go to Larry Levan's Paradise Garage. I'd buy records in New York and I'd think, 'Hey, I can do this'. I know what works in clubs because of my partying days. I think a producer has to live through that time to know where to go today. It's important to know where the music came from."

Over the next few months, Kelli intends to concentrate her efforts on her compilation, which will be more techno-orientated, reap in a roster of new artists, and also encourage more women to make music.

"I do see myself as a role model for women. I want to encourage and influence them. That's one of my goals with Acacia. I've already enlisted my older sister.

She used to help me out in Detroit. If I was a millionaire, I'd buy keyboards for all the women who wanted them. I'd give them all the opportunity to make music."

words **Veena Virdi** picture **Cody**

An Acacia Records compilation will be released shortly

Round The World

With a CV running from phuture jazz to hip hop to garage, it's anyone's guess which musical direction **PAUL HUNTER** is heading next. . .

PAUL HUNTER is a traveller. Not the dog-on-a-string type, but the sonic variety. With his *Small World*, *Dual Tone* and *Stunts, Blunts And Beats* projects, he has expertly navigated a myriad of downtempo styles, from phuture jazz to hip hop. Splicing genres and restitching them with a surgeon's precision, Hunter has created a unique sound. It's a futuristic, old skool, sci-fi duh kind of thang. Get it?

"The main reason behind using differing styles is very simple," explains Hunter. "I've got a very short attention span. I get bored very easily with one thing. I mean, what you want to listen to in the morning isn't the same as what you want at night."

This need for a high turnover of styles is exemplified in the latest *Small World* release, the "Livin' Free" EP. The title track sounds something like the TKO Horns and Lee "Scratch" Perry jamming through the Captain Scarlet theme tune. It could just as easily have been called "Skanking Scarlet". Indeed, "Livin' Free" is every bit the antithesis of trip hop or techno minimalism. Hunter agrees.

"I hate all that one-groove, smoking rubbish. I want to hear different ideas happening, like with the original dub sound systems."

Living in Glasgow, where the downtempo scene is still small, Hunter is both isolated from the rave/techno cognoscenti of his home city and the trend-setting cliques of London. As a result, he believes his hip hop material has been largely ignored.

"At one point Mo' Wax were going to sign me, but as soon as they realised I was from Glasgow they messed me around for ages. So in the end I just went elsewhere."

Elsewhere was the *Hard Hands* – on which "Livin' Free" appears – and *Fifth Freedom*, through which Hunter recorded the superb "Stunts, Blunts And Beats Volume 1". But living north of the border hasn't affected his ability to place his garage output. Working as *Deep Sensation*, he is about to release a series of beautifully lush deep garage cuts, laced with aching jazz undercurrents on *Deep Dish*, USA.

It just goes to show how far Paul Hunter has travelled. Without ever leaving his studio.

words **Martin James** picture **Brian Sweeney**

Small World's 'Livin' Free' EP is out now on Hard Hands. The Deep Sensation EP will be released in September on Deep Dish, USA

Phuture



Travel logger

THE MUZIK BOX



Battling for control of the Muzik turntable this month are:

PUSH
RAEKWON THE CHEF – "Only Built 4 Cuban Linx. . ." (Loud/RCA album)
LOOP GURU – "Possible Futures EP" (North South CD)
DAVE CLARKE – "Red 3 (Of 3)" (Bush/Deconstruction 12-inch)
BEN TURNER
ACID JESUS – "Move My Body (Original)" (Exploding Plastic Inevitable 12-inch)
TRACE – "Lost Entity (Remix)" (Lucky Spin 12-inch)
ASTRAL PILOT – "The Day After" (from the Harthouse album "Electro Acupuncture")
CALVIN BUSH
JMJ & RICHIE – "Universal Horn" (Moving Shadow 12-inch)
LEE PERRY – "Kung Fu Meets The Dragon" (Justice League reissued album)
ENVOY – "Mission EP" (Soma 12-inch)
LEE HARRIS
THE BUCKETHEADS – "Come And Be Gone" (Henry Street, USA 12-inch)
VICIOUS VIC – "Funky Musica" (white label 12-inch)
ELTON JOHN – "Made In England (Junior Vasquez Remix)" (Island 12-inch, USA)
MUFF FITZGERALD
E-TRAX – "Let's Rock (Tony De Vit Remix)" (Fever Pitch 12-inch)
DUB-L LUSHUS – "Pump That Body" (Outland 12-inch)
TRIGGER – "Don't Stop My Beat" (TEC 12-inch)

Dig The New Weed

Now with Leftfield's *Hard Hands* label, **PRESSURE DROP** are making up for the time they've lost since their acclaimed 'Upset' album

TEN minutes into the interview and we've got the whole thing pinned down. Music is like weed – you cross-breed and cross-pollinate until you come up with something which truly blows the lid off your head. And the consensus is that, right now, Britain is growing some killer musical skunk.

"A lot of the stuff coming out of the UK seems to be a melting pot of beats," muses Justin Langlands, one half of **PRESSURE DROP**. "It's like a Nineties fusion."

"Upset", Pressure Drop's highly promising 1992 debut album, showcased artists who went on to form Galliano, Sunchild and Eusebe. Call it bad judgement, put it down to soggy rizlas, whatever, but Langlands and his partner, Dave Henley, were themselves signed to a German label who wouldn't let us buy their stunning records in the UK. The result? The duo are cult heroes in the land of the autobahn, where they go under the monicker of The Blood Brothers, but more underground than a tube train in their home country. And this despite their superb "Up Against The Wall" single shaking down dancefloors nationwide.

The German connection has, however, had its pay-offs. They hit the national charts and were offered a weekly radio show just after the Berlin wall came down. Playing all the hip hop, funk and reggae that they like, the duo are

rapidly approaching their 100th show. Not that this is of any consolation to Henley.

"Yeah, it's been incredibly frustrating," he complains, puffing away on his own bit of personal fusion. "Especially when people think we're a German act."

Now hooked up with Leftfield's *Hard Hands* stamp, Pressure Drop's "Tearing The Silence" EP and forthcoming third album shows what we have been missing. The group's marriage of portentous melodies and crunching New York beats epitomises Britain at its best, and the cuts powered by the vocals of their latest love, Anita Jarret, are simply amazing. Think Massive Attack, think Tricky, get annoyed with yourself for making such fatuous comparisons and dither about whether or not to call it trip hop. Langlands says it's "abstract beats".

Britain's best kept secret? Not for much longer. Having produced some of Shara Nelson's excellent second album, at last it seems the duo will be getting the attention they have long deserved.

Pressure Drop are on the verge of greatness. Roll up.

words **Jake Barnes**

The 'Tearing The Silence' EP is out now on Hard Hands



Pressure cookin'

Court In The Act

From the ashes of The Sandals comes **JURYMAN**, a fresh start for the irrepressible Ian Simmonds

IF Ian Simmonds, aka **JURYMAN**, were to sit in judgement on the music industry, it would be going straight to the chair.

"Very few people actually come out the other side with any kind of fucking integrity or soul left. It's like Sly Stone gang-banging in LA to keep his addiction going and stuff like that, which is quite distressing. It's a business, and business does that to people, doesn't it?"

Simmonds, formerly of The Sandals, saw the band's record label shelve a new album at the start of 1994, and then refuse to release it to anybody else. It effectively brought about the collapse of the group.

"There was no backing, no support," explains Simmonds. "All our equipment has been impounded because of the record company not paying the bills, rehearsal fees and stuff. It was a total fuck-up. Everybody else has been sitting on their arses all year, getting depressed and fucked up and losing it in one way or the other, but I just had to set something up. Music is my life and life is my music."

Hence Simmonds' Juryman project, whose first outing, "One", was a four-track EP of eclectic

instrumental soundscaping – spacious, multi-textured and distinguished by his complex and stylish production. As opposed to other loop-frenzied tokers pumping out downbeat anthems, Simmonds takes great care over his rhythm tracks, steering clear of the clichés.

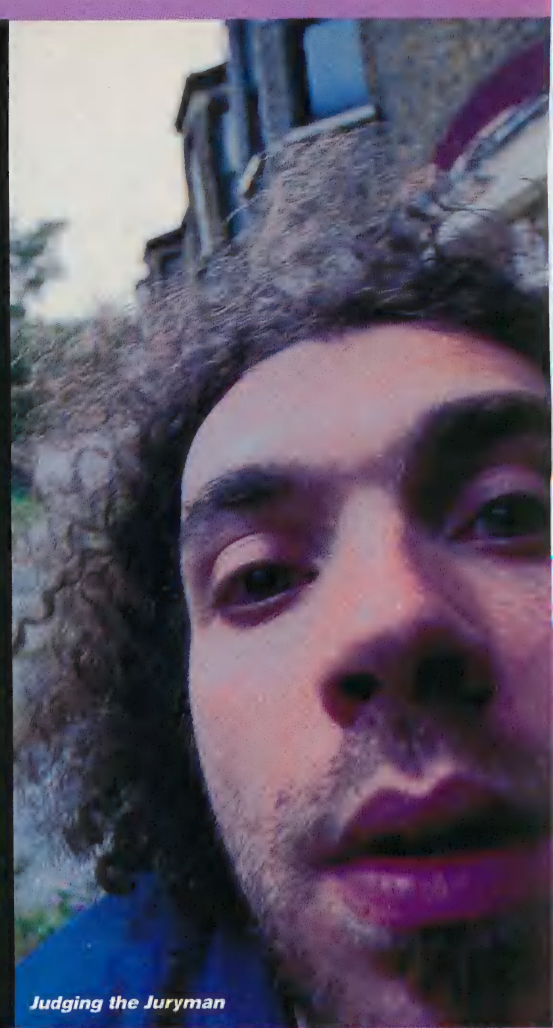
"To me, it's all drum and bass. That's the essence. It's where everything starts and ultimately ends. And on top of that there are interesting flavours which create some kind of a visual scope – a landscape of sound. That's my theory."

"Juryman Two" has just been released on Simmonds' own label, ATL (All That's Left), and he's hoping to put out a third EP and an album by the end of the year.

"The idea behind the label is to have control of my own music," he concludes. "It's been a hard 18 months, but this is why I'm carrying on. I'm not going to let it get me down too much. Not any more. I'm back."

words **Will Ashon**

'Juryman Two' is out now on ATL



Judging the Juryman



Bang the Bong

Are You Sirius?

Meet acid dubsters **CHILDREN OF THE BONG**, the rising stars of the Planet Dog empire

"WE went through a stage of trying to find people who sounded similar to us and it was really hard," says Rob Henry, explaining the motivation behind **CHILDREN OF THE BONG**'s debut album, "Sirius Sounds". "And that sort of inspired us to make more music. Not just recording stuff to sell, but something we wanted to listen to ourselves."

Although still only 21, Rob and partner Dan Goganian have been making dub-heavy acid tunes with hip hop beats for over three years now. And with Dan admitting that he has not bought a record since 1987, it's hardly surprising that their blend of electronics has few contemporaries. Originally inspired by early acid house, they switched off when the beats got too fast.

"I think it's great the way certain artists are showing you can put power into slow music," says Dan. "These days, people find it hard to dance to music which isn't incredibly monotonous. They shouldn't get so tranced out. They ought to actually listen and get into it."

Children Of The Bong's initial live experiments in ambient dub included acoustic guitars, but they quickly developed a soundscape of their own by squeezing fresh sounds out of their old analogue equipment. Banco De Gaia took them on his British tour last year, which immediately led to them being snapped up by the Planet Dog imprint.

Astrology buffs will know that Sirius is also called the Dog Star, making the Bongsters' album particularly well-named, and the duo could yet turn out to be the jewel in the Planet Dog crown. The album was recorded during an intense two-and-a-half week session, and reveals the occasional nod in the direction of both Eat Static (their label mates) and Higher Intelligence Agency (the Brummie ambient act). But the eastern promise and frazzled noises of "Sirius Sounds" are more than the sum of its parts. In many ways, it soundtracks the open-mindedness of a new post-E generation.

"A lot of dance music just has that 'boom-boom-boom' rhythm, but we're trying to fuse what's going on beyond that by mixing acidic sounds with hip hop, psychedelic and dub," explains Rob. "If you're sticking to a 4/4 beat, there are only a certain amount of ideas you can put over the top. Our tracks are still in 4/4, but not in that repetitive style."

words **John Collins**

'Sirius Sounds' is available now on Planet Dog

Phuture

Finnishing School

Space-age cocktail lounge crooner extraordinaire, is **JIMI TENOR** the greatest living Finlander?

SUMMER in a Soho eatery and, after many years on the trail, we are closing in on the very definition of cool. He sits resplendent in a lime green T-shirt, blood red tracksuit bottoms and white clogs. A cheap Casio watch frames his tanned, effete wrist.

This is a man who won't play encores unless he's served champagne, a man who reckons that his record label boss opens all his fan mail to nick his potentially huge female following. Part Andy Warhol, part Dean Martin and part Joe 90, skylit and starstruck in Bontempi land, he comes from Finland, and he's going to be a star.

His name is **JIMI TENOR**.

"I don't see what I do as a joke," he says with a shrug. "People laugh, but I don't want them to do that. I take what I do seriously."

But then Jimi would say that. Beamed down from another time (the swinging cocktail era of the Fifties) and another place (Lahti, some 100 miles north of Helsinki), he first made his mark with "Sahkomies". Like Suicide scored by Martin Denny, the King Of Easy Listeners, it appeared on the ultra-hip Sahko label and contrasted hysterically with his fellow Fins' studious, noise-aggro techno.

"Back then, most of my songs were recorded on a ghetto-blasters with a pre-set recording level," notes Jimi. "It started when I followed this girl to New York. And then stayed there for two years."

Although he may never have even heard of Gentle People or Mike Flowers' Pops, Jimi fits in perfectly with the current muzakal fascination of techno. Not that that should put you off "Europa", his glorious new album.

You'll hear Mo' Wax jazziness, John Barry ear chases, horny house music and the sound of the 303 as the ultimate crooner's accessory – all processed by Finland's own Svargali of Sveld. And, er, Guru of Golf. . .

"My handicap is 11. The people at the golf courses are terrible, though. They always stare at me. Like, 'Who the fuck is he?' 'Who let him on the green?'. They hate it. And they hate it even more when they see me at the first tee and my drive goes right down the middle of the course."

Long may the fore hero keep swinging.

words **Calvin Bush** picture **Rip**

'Europa' is released on Puu later this month



Finn's ain't what they used to be

Serious Rizzness



King-Size Rizzo

Trade, Garage and ff hero **BEN TISDALL**, aka Rizzo and Trigger, is moving into new territory in the company of the legendary Choci

WELCOME to the multi-faceted and multi-functional world of **BEN TISDALL**.

By day, Ben works as an engineer for the Shopping Channel, ensuring a perfect sound for those silver-tongued devils who persuade you to hand over your hard-earned bucks for essential items you didn't realise you could ever do without. By night, he consults his £1,000 wardrobe deluxe and becomes either Rizzo (a jerky boy with a reputation for top-notch jump-start funk); Trigger (a "You talkin' to me?"-type vigilante, a man with a mission to wash away the filth from a dancefloor near him); or RMS (King Of The Sonic, surveying a futuristic world where his machine rules supreme).

With 12 releases under his belt, Ben's popularity on the harder side of the gay scene is down to his passion for clubs such as the holy London trinity of Trade, Garage and ff. His enthusiasm has been translated into some effervescent vinyl and reciprocated by roof-raising feedback whenever his tunes are dropped on that circuit.

"I was initially totally swept away by the energy of everyone on the gay scene," says Ben. "I've definitely been making my tracks specifically for those kind of clubs."

Now, however, he sees his work developing to the extent that it will also appeal to straight floors further afield.

"I've just recorded a track called 'Gonna Love You' with Choci as St Anne's Passion, and I think that this will appeal to a much broader audience. I'm now taking influences from a wider area. I've been going back through my records, stuff like the early Prelude material, and I'm aiming these new tracks at anyone who's interested."

About a year ago, Ben got into quite a tizz about the pioneering nu-NRG sound, going so far as to call it, "A reaction against the whole 'NME', coffee-table, techno anorak brigade". How does he feel about it now?

"Perhaps I've mellowed, but I think lots of the stuff coming out of Europe has become really formulaised and I'm looking elsewhere for inspiration. I still admire people like Malcolm Duffy, Tony De Vit, Mrs Woods and Blu Peter, but I'm listening to other sounds as well. I don't want to be part of a gay techno/nu-NRG scene, although I personally love all of that. I just want to make interesting and compelling dance music."

words **Muff Fitzgerald**
picture **Piers Allardye**

'Housework' by Rizzo, 'Don't Stop My Beat' by Trigger and 'Gonna Love You' by St Anne's Passion are all out now on Tripoli Trax, TEC and Choci's Chewns, respectively



Respect

CHARLIE HALL talks through some of the people to whom **THE DRUM CLUB** pay respect in the sleeve notes of their 'Live In Iceland' album

DJ STIKA

"Stika is like Mad Mike from Underground Resistance in that he's fiercely uncompromising and is a true underground person. I was in Spiral Tribe at the time I first met him, and he was also connected to the Tribe. Stika started the idea of interactive live/DJ sets when he did the Synergy events with The Shamen, which was back in around 1990. I used to DJ there from time to time, too."

ORBITAL

"They're the people who first inspired Lol and I to start doing live electronic techno music. They're really genuine guys, they really care about the scene, and they make awesome records. I met them through Stika. They used to work together at Synergy. When they and Stika became fucked off with The Shamen's nonsense, they started Fundamental, and everyone else who was involved – people like us and Mixmaster Morris – went with them."

STEVE BICKNELL

"Steve Bicknell is another underground man. He's been on the scene since the Solaris days and he does what he does without being full of nonsense about purism. He was one of the DJs into coming down to Bug and doing his live stuff and he's a fiendishly good bloke, a pukka bloke. Steve has just finished doing two blinding mixes of The Drum Club, which may well be appearing on MC Projects. I've just spent the afternoon

listening to them at his new place in Stepney and I'm really stoned!"

NINA WALSH

"We've namechecked Nina because the album is coming out on her label! No, that's not actually the only reason. Nina has the confidence and the conviction to get ahead and do what she's doing, and to do it brilliantly. I mean, look at the Slab project. She's totally up for it and I really admire her for being a woman who makes hard techno music in a hard techno man's world. Full marks to her."

BOB DOG

"This is the person who has promoted the live house and techno scenes more than anyone else in Britain. He's always been criticised for being a hippy, a crusty, and for promoting dance in a rock way, but getting groups to go out there and do it live has been really important in making the UK techno scene last. It's all very well having cool clubs, but loads of people who want to listen to banging stuff don't want to have to deal with moody bouncers. The people who have put their heads on the line – like Bob and Michael Dog and Rob at the Herbal Tea Party in Manchester – have given us a whole new way of promoting techno."

interview **Sara Richmond**

The Drum Club's 'Live In Iceland' is out on Sabrettes on August 14

One For The Money

Ten, nine, eight, seven, six, five, four, three, two... **MR ONESTER!**

"TO hell with four to the floor. To hell with the norm. What I pride myself on is diversity."

When New York's **MR ONESTER** throws down the manifesto for his Age Of Insanity production company, hardened business ethics and freeform musical adventuring swim as one. On the one hand, he'll boast of getting up at six each morning, "To get on the phone to Japan and Europe". On the other he'll complain about how hard it is to market his unique brand of downtempo music in his native America.

Chat longer and Mr Onester will proudly talk you through the deals his company has struck, including handling 13 rival bids on the 1993 African Dreams project. Peek into his record collection and he'll pull out Pearl Jam, Mozart and The Cure. Request a photograph and he'll give you a snap of his kid, who he calls "Mr Halfster". Ask him to comment on the scene in New York and he will laugh an epic laugh, declaring, "I don't want to spread any negativity... I'm the happiest man on earth".

Helped by his Age Of Insanity partner, Steven C, Onester first achieved success by producing Sybil. This work subsequently saw the duo getting their own deal for their State Of Mind project. But it was his work as African Dreams which announced the arrival of a truly formidable production team.

"That was basically a kind of a joke in itself," notes Onester. "I wanted to prove that if I made regular, sample-oriented tracks with keys on top of them, they could go just as far as cuts which are wholly keyboard based. It worked to an extreme because it gave me the reputation I now have."

That reputation is perhaps best discovered via "Elements Of Life", a double-pack of magical journeys through modish jazz and house which came out earlier this year on Oxygen Music Works. Follow that with the galactic groove of Agua Negra's "More" for Slip 'N' Slide and their work as Liquid City on Tribal, and you have a house sound far, far removed from the earthy tribalisms more usually associated with his home city. Coming soon are an Elements of Life album, plus new material for Back To Basics under the name of Never Happy People.

But now to the question everybody wants to ask. Where did Lee Rodriguez get his Onester tag?

"Ha-ha-ha! I used to do graffitti in the old days. I used to be The Lee, then The One or The Ster, which kind of got put together into The Onester, and that's just what everyone started calling me."

words **Calvin Bush**

An Elements Of Life album and a Never Happy People single will appear later this year on Oxygen Music Works and Back To Basics, respectively

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various artists

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* while stocks last



MEGASTORES

mega means more

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Good Josh!

Guru Josh Interviewed by Adamski

Heroes

You're from Jersey. Have you ever met Bergerac?

"I haven't actually, but my dad does his teeth. My dad is a dentist. He sometimes socialises with him as well, they play golf together occasionally. Jersey is just 7,000 drunks clinging to a rock. That's why I've been living in London for the last five years."

Is it true that you were also working as a dentist before you recorded "Infinity"?

"No, but I was training to be one. I'd been studying in Leeds for three months, but at nights I'd be out playing music in the pubs. So my tutor called me into his office. He asked me why I looked knackered, and I told him I'd been playing live in pubs every night because I needed the money. He told me I'd have to make the choice between studying and doing music. I chose music."

What happened to Mental Mick, the sax player on "Infinity"?

"I heard he was spotted performing in a pub in Aylesbury. The last I heard, he was seen drinking sake in a dodgy bar in Japan. That was a year ago. There was a rumour he'd drunk Japan dry. I haven't seen him for some time and I've no idea what he's doing now. He's Mick. He's mad. He'll play anywhere, do anything. He's a free spirit."

Why did RCA drop you?

"That's quite interesting. I did a single with Rowetta from the Happy Mondays called 'Freaky Dreamer'. After the success Seal had with you, they saw it as a launch pad for Rowetta. But I wanted it to be a Guru Josh track, and insisted on being known as the artist and writer. That's why."

You did the music for a fractal video a while back. Do you spend much time watching fractal videos?

"It wasn't a fractal video! It was part of a five-video project under the name of Dr Devious. After 'Infinity' came out, I spent two years playing clubs around the world. But after that I wanted to do something different. So I came up with the idea of

interactive music and computer graphics. I didn't tell anyone about it, I didn't use the name Guru Josh. The first one sold 50,000 copies. As for watching other computer graphic videos, well, most of them were inspired by me anyway. Until people realised they were commercially viable, nobody else was doing them."

Tell me more about the videos and anything else you've been doing

"The Dr Devious videos are distributed all over the world. They've even out-sold Michael Jackson in most countries. I also have my own studio and I've recorded a new single with a singer called Mirian, which deConstruction have first option on, although two other labels are after it. In addition, I've done graphics for MTV and been involved in a lot of gay videos. We even did the soundtrack for the 'Gay Karma Sutra'."

Have you heard the Taucher cover version of "Infinity"? Are you upset they didn't use your "1990, time for the Guru" vocals?

"Well, it would be nice if somebody sent me a copy of it. No, I haven't actually heard the track yet. But, at the end of the day, they're using the tune, aren't they? And people hardly ever remember the vocals, do they? They just remember the brilliant sax line."

I saw you at Wembley three years after "Infinity" came out, and you were still wearing the same clothes. Did you really not make enough money from that record to get any new ones?

"Ha-ha-ha. The funny thing is, I've got 20 pairs of trousers in my wardrobe, but out of all of them, I always used to wear the same ones. The pair you saw at Wembley. I wore them at every gig. I wore them all the time. When I got to Hawaii, they just totally fell apart, so I had a farewell ceremony where I threw them in a bin."

Taucher's version of 'Infinity' is out now via Dance Pool, Germany. Guru Josh's original version of the track can be found on the 'deConstruction Classics' compilation on deConstruction

DJ PROFILE The Deee-Liteful DMITRY, who was recently described by Carl Cox as "the most refreshing DJ around"

WHERE AND WHEN WERE YOU BORN?
"Kiev, Ukraine. 4/6/1964."

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?
"Very eclectic. I can play trance and breakbeat records, and mix them with house and progressive sounds. I usually play from 125 to 140bpm, but I play jungle as well."

HOW DID YOU START DJING? WHO INSPIRED YOU?
"Larry Levan from the Paradise Garage really inspired me, as did a lot of early hip hop. In the mid-Eighties, I started to play Thursday nights at the World and other nights at Red Zone. Friday night was Knuckles and Saturday was Morales."

HOW MUCH DO YOU SPEND ON RECORDS EACH WEEK?
"Between \$300 and \$400."

WHO ARE YOUR FAVOURITE DJS?
"Mickey Finn and Grooverider for jungle, Juan Atkins, Todd Terry, Louie Vega, Larry Levan and Carl Cox."

WHAT WAS THE FIRST RECORD YOU BOUGHT?
"The soundtrack to 'Jesus Christ Superstar'. I really loved the track, 'Tell Me What's Happening'."

AND THE LAST?
"I bought about 60 records yesterday, including Slacker's 'Feel Space', Sentinel's 'Hurricane' EP and Sadoman's 'The Trip'."

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?
"I want to see less people being specialist, especially in England. People should diversify a lot more. DJing is actually a pretty humble job, because you're playing other people's records. It's not about attitude. It's about the music and having a good time."

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
"My main strength is that I'm open-minded when it comes to different sounds. I wouldn't be afraid to put a house and trance record together, then mix into some breakbeat. One of my weaknesses is that I treat my records like shit."

FAVOURITE CLUBS?
"Paradise Garage (New York), Le Boy (Paris), Ministry (London), Sound Factory (New York) and Dorian Grey (Frankfurt)."

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?
"Have you seen 'Spinal Tap'? I'd be in a haberdashers, selling shoes! No, seriously, I've always wanted to translate books from Russian to English."

WHAT NEXT FOR DMITRY?
"I'm starting a label, Link, to promote cultural diversity in music. The first record is a gospel stomper from a collective of house vocalists including Sabrina Pope. I'm also recording a solo album and I've worked with Deee-Lite's Lady Miss Kier on her solo project."

words **Calvin Bush** picture **Tom Sheehan**

Dmitry will be touring the UK in September. The first Link release follows later in the year

Sorcerer's Apprentice

Brought up under the wing of DJ Pierre, **DANNELL DIXON** offers an invigoratingly fresh take on the house sound

"WHAT else can a poor boy do, 'cept play in a rock 'n' roll band?" asked Mick Jagger back when synthesisers were the size of small cities, and the acid house was an LSD dealer's apartment in Haight-Ashbury, San Francisco's hippy hang-out. Thirty years on, the times have changed somewhat. "Poor" Mick ain't poor no longer, although he still insists on playing in a rock 'n' roll band, the synths are small enough to put in your pocket, and young men the world over are rather more keen on playing R&B. At least in America, that is.

When **DANNELL DIXON** was younger, he dreamt of emulating his heroes, Babyface and Teddy Riley, America's slickest and coolest R&B producers of that swing thang. He is therefore an unlikely candidate as the Most Smoking Dude in the Gallery Of New House Heroes, particularly as he's barely 20. But then, his is a most unusual story.

"I started out when I was about 14," says Dannel, "doing a little demo with my two brothers. They were singing songs for Roy Davis Jr at the time and I went down to Roy's studio to meet him and DJ Pierre, who wanted me to play keyboards with them. I did, and everybody was hype. Pierre kept in contact and asked me to fly out to New York and do a couple of tracks with him. I went out, did the tracks and everything blossomed from there into one big family."

Some may remember how an equally junior Felix Da Housecat had also come under the wing of Pierre several years before, until parental disapproval led to his being packed back off to school. So how did Dannel's folks react?

"Well, I kept flying back and forth to New York for three years. My mother and my four little sisters loved it. They know their house music! Now every time I make another record, I take it back and they hang it up on the wall!"

Since he took the plunge and moved to New York at the still tender age of 17, Dixon has been taught

everything he knows by Pierre. It wasn't an immediate conversion, his childhood passion for R&B making his initial adaptation to the minimalist repetitive beats of house a little forced.

"After I moved to New York, I kept listening to house. Then, suddenly, I just sort of felt the vibe with myself. I'd done a couple of tracks, but they were sort of similar to Pierre's. It was only as I learnt more that I came up with my own sound."

Goaded and encouraged by Pierre all the way ("He'd sit me down and DJ for me!"), Dixon has set out his stall of deep-swellings, late-night, hypno-house on records like "Release Yourself" for Emotive, "Confusions"/"Lift Me Up" for Power and "The Hallelujah EP" for Nite Grooves.

But as Dixon points out, his style has gradually developed its own identity, free from the leanings of his master tutor. Where Pierre goes for "bomb", detonating explosive shards of post-acid toughness into his wild pitch sound, Dixon tempers his music with celebratory strings and vocals, which move from jolting sexuality to the purest urban blues. On one of his forthcoming tracks, "Smoking To The Day I Die", he softly chants, "Too many people crying/Too many people dying/We got to smoke, smoke our blues away."

"Me and my brothers came up with that concept," he proudly explains. "We like to talk about fucked-up things. We've just done a track called 'Poetry Hour'. It's about an open mic, where everybody just gets up and expresses themselves. My brothers did exactly that."

When he first moved to New York, Dixon was "overwhelmed". In three short years, however, he has transferred his keyboard skills (first gleaned when he borrowed a Yamaha from a school mate and practised like hell) to the sound of NY deep house without a hint of inexperience.

But then, he has not only had the benefit of Pierre's tutelage, he even moved in with the Grand

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Free, hand-held air conditioning fans in clubs. Respect to Club Foot, Brighton
- Free fresh water at the bar. Respect to Voodoo, Liverpool
- Clubbing in socks and shorts. Andy Morris and Charlie Chester. Spotted!
- Luke Howard at Queer Nation. "London's best-kept secret" according to Ministry Of Sound. Not half
- Deconstruction. For signing Delacey
- BCM in Magaluf. It makes a change from pretentious clubbing prats and music industry office outings in Ibiza
- Falling asleep in club toilets
- Axis 12 and 13. As heard in the sets of Jeff Mills and Carl Cox
- Dance remixes of luddite indie bands: from Pulp to The Cranberries to Radiohead. Fuck the lot of you
- Ecstasy at Melkweg in Amsterdam. There is hope for English clubbing yet

DOWNERS

- Sweltering clubs. You know who you are
- DJs flying in their parents' to elubs. As seen with Oscar G from Murk at Muzik/Hard Times
- Baby Powder T-shirts on girls. We will dribble no longer
- The Hacienda closing their Saturday nights at 10 to three. Just as that final peak was kicking in. Stick to your advertised times, or else...
- Deconstruction. For dropping N-Joi
- Todd Terry. For sending out import copies of "Sound Design 2" just two weeks before it was due on Hard Times. Who the hell does he think he is?
- LTJ Bukem. For failing to show at his own Good Looking night and playing in Yarmouth instead
- Axis 12 selling out in one day from Fat Cat
- Hip hop artists getting arrested. It's not big and it's not clever. And it's becoming a habit
- Vodka snorting. It's not big and it's not clever. And it doesn't do anything!

Wizard of the 303 and his wife, Lavette. So what are the Phuture one's worst habits? Does he do the dishes? And, given that Dannel Dixon's next single is called "Who Dares To Disturb My Slumber?" does he keep them up all night making squeaky on his acid machines?

"The title of that track actually comes from Aladdin. That's what the genie says when he comes out of the lantern. But no, Pierre does the dishes an' all. We all have parts of the house to clean up. His is the kitchen. But his worst habit is forgetting things. I think it's his age!"

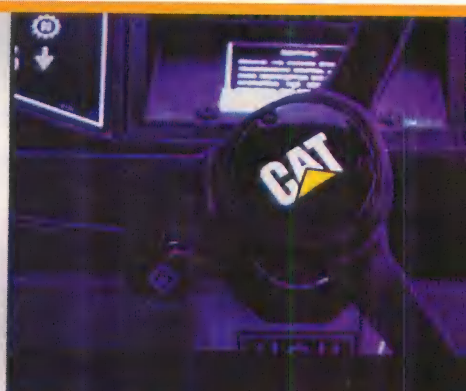
words **Calvin Bush** picture **Michael Wong**

"Who Dares To Disturb My Slumber?" is out soon on Emotive. A single for Nite Grooves, "Take Me Higher", will follow

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ARRIVALS

PAUL & DARREN (Pic 1)

WHERE HAVE YOU BEEN? Ibiza for two weeks
BEST CLUB? Ku. Es Paradis was a nice place, but we went there on a free night and not a lot was happening. If you want a good night, you have to pay for it
WORST CLUB? Amnesia wasn't too special
HOLIDAY ANTHEMS? Er... Sorry, we're a bit numb. We didn't get a lot of kip while we were out there
HOW MUCH MONEY DID YOU SPEND? £500, maybe £600
INCLUDING THE COST OF THE HOLIDAY? No, that was just alcohol, cabs and food



CLARE, JAMES, MICHELLE & OLLE (left to right)

WHERE HAVE YOU BEEN? Faliracki for two weeks
BEST CLUB? Sot Club
WORST CLUB? The Q Club

HOLIDAY ANTHEMS? All the clubs played the same records. They had about four between them. "Who The Fuck Is Alice" was popular.
ANY FUNNY STORIES? Well, one of our mates fell asleep on the beach and had his money and trainers nicked
LONGEST PERIOD YOU CAN'T REMEMBER? We can't remember any of the days. We slept through most of them
HOW MUCH MONEY DID YOU SPEND? About £180 each. We didn't really drink much
WOULD YOU GO AGAIN? No, most of the people out there were too young

THE BANBURY BOYS (Pic 2)

WHERE HAVE YOU BEEN? Ibiza for two weeks
BEST DJ OUT THERE? DJ Scott
HOLIDAY ANTHEMS? The one that goes, "Boam, boam, boam/Everybody say way-hoo"
BIGGEST HIGH? The Foam party at Ecstasis. And going on a tour to a distillery and drinking it dry
ANY LOW POINTS? Running out of money
LONGEST PERIOD YOU CAN'T REMEMBER? The last two weeks
HOW MUCH MONEY DID YOU SPEND? Around £300 each

ALEX, JOANNE, STACEY, KELLY & AMANDA (Pic 3)

WHERE HAVE YOU BEEN? Ibiza for a fortnight
BEST CLUB? Ku was amazing. For the Manumission night, they had Jacuzzis, a pool, fires, and loads of trannies and lesbians
WORST CLUB? Amnesia. The music was really ravey
HOLIDAY ANTHEMS? Loads!
ANY FUNNY STORIES? Falling down stairs, bumping into doors, falling off the stage at this place we called The Psycho Bar
ANY LOW POINTS? Today. We didn't want to come home

SCOTT & HARRIET (Pic 4)

WHERE HAVE YOU BEEN? Ibiza. Two brilliant weeks!
BEST CLUB? Pacha
BEST DJ OUT THERE? Jon Pleased Wimmmin and that guy from Back To Basics
BIGGEST HIGH? It was one big high!
LONGEST PERIOD YOU CAN'T REMEMBER? About three days

S DO YOU WANT TO SPOT the stars, even get close to them without being bundled away by the security? You want to ask your favourite banging DJ why he still has a Shut Up Et Dance sticker on his record box? Hear a million tales of debauchery, drugs and Mediterranean domestic dramas? Get drunk and chat up strangers? Forget clubbing, then. There's only one place in the world you're guaranteed all of this and more. Gatwick Airport of a Saturday night is where it's at. As our 24-hour stake-out proves...

Saturday, 2.15pm

The Gatwick Express departs Victoria on time, much to the relief of one panicking family standing by the doors, bags ready, almost as soon as we've departed. In the next carriage, some lads from Birmingham are playing a Dave Seaman tape on an outrageously large ghettoblaster.

2.45pm

Arriving at the airport, we decant into the South Terminal. We're now faced with a choice. Either we stay here

or head for the North Terminal, from which most of the flights to Ibiza depart. Let's 'ave eeeee!

2.55pm

Oh boy. The North Terminal is like being stuck on Torremolinos beach. Everyone has suitcases the size of elephants. We can still hear the Brummies, so we follow them to their check-in desk. Yes - Ibiza it is. Looking around, the North Terminal could easily be Brent Cross shopping centre. Our Price, Sock Shop and McDonalds are all packed.

4.45pm

Their flight delayed, the Birmingham contingent are being lectured by one of Gatwick's burly security guards for playing their ghettoblaster too loudly. Their attempt to convince the guard that the UN have passed a resolution saying that Dave Seaman has to be heard at over 10K decibels meets with an unflinching scowl.

5.05pm

At the arrivals lounge, the well-lobstered and the well-knackered are pouring steadily out into the concourse, laden down with endless bottles of cheap vino, souvenir donkeys made out of straw and

postcards they've forgotten to mail. Plus the statutory looks of displeasure at being back home.

6.35pm

A-ha! First name spot. With his pineapple knot-top dreads and beanpole height, jungle deity Fabio looks somewhat removed from the sombrero and sandals crowd around him. Yes, he's lugging his own records. No, nobody recognises him. He's also off to Ibiza, where the jungle scene is starting to establish a strong foothold.

7.10pm

Peak time at Gatwick. We head off to one of the pubs, where a large gang of Essex lads, all with Darren Emerson hairstyles, are playing cards and daring each other to approach anything blonde and female.

8.20pm

The flights are still coming in thick and fast. We stand at the arrivals gate holding up a big card reading, "Any famous DJ". Our wish is granted immediately, as Carl Cox, unmissable in the hugest of crowds, strides through. He's coming back from React's party at Space in Ibiza, but it apparently wasn't that busy because over 9,000 people had crammed into Manumission that same night.

9.45pm

Another mega-celeb in the area! Only who would have known? Minus his long locks and taffeta robes, Jon Pleased Wimmmin looks more like a geography student. We sidle up for a little chat. And sidle away again when we realise we are



1 Paul (left) and Darren



Felix Da Housecat

talking to a geography student from Birmingham who swears he's never worn a frock in his life.

11.35pm

Most holiday-makers have now gone through to the departure lounge, where the bars stay open until around three in the morning. Drunken tales are already filtering through. It's time to settle down on a comfy metal seat for the night.

Sunday, 7.20am

A most ungodly hour. Although Felix Da Housecat doesn't appear to think so. He's just arrived from Chicago and he's more effervescent than ever, regaling us with tales of label hassles, bum promoters and madcap schemes for world domination. "Sorry guys, I gotta run. I gotta find a telephone real fast..."

10.05am

Hey, isn't that a weary-looking Todd Terry, pushing his own trolley laden down with equipment, records and suitcases? He mumbles something about having flown in on Virgin for the party at Hard Times. Then we remember the recent revelations of his gangster youth. We back off to give the man his space.

1.20pm

The Gatwick arrivals terminal is starting to resemble some Sartrean nightmare involving the entire readership of "The Sun", a herd of runaway souvenir donkeys and canisters of red paint. We decide to come down and chill out at home. But vow that, failing to get on the guest list for next week's Vapourspace, Gatwick and a few mates should more than compensate.



5 (left to right) Elliot, Laticia and Wade



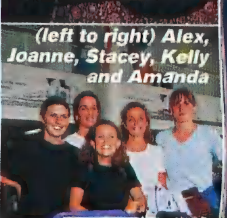
Jenny (left) and Mandy



2 The Banbury Boys



Natasha (left) and Nicola



(left to right) Alex, Joanne, Stacey, Kelly and Amanda



4 Scott and Harriet

DEPARTURES

ELLIOT (Pic 5)

WHERE ARE YOU GOING? Ibiza. I'm hoping to get a job at Space. My friends are working out there. I'll try to stay for as long as the season lasts
WHY IBIZA? For the clubs
HOW MUCH MONEY ARE YOU TAKING? £300. That'll probably last about a week
WHAT'S ON YOUR WALKMAN? A John Digweed tape
WHERE DID YOU GO LAST YEAR? Barcelona

TY HOLDEN & KENNY FROM GIRLS FM (right)

WHERE ARE YOU GOING? We're playing Space and Kaos, taking underground dance music to Ibiza
SUCH AS? Mainly garage, house and deep sounds
HOW LONG ARE YOU GOING FOR? A couple of weeks. A week working and a week to recover
HOW MUCH MONEY ARE YOU TAKING? However much we've managed to borrow
WHAT OTHER CLUBS ARE YOU LOOKING FORWARD TO? All the ones we're not working in, so we can have a good time. Seeing Sanchez at Cream and Manumission should be good



Ty Holden (left) and Kenny

JENNY & MANDY (Pic 6)

WHERE ARE YOU GOING? Kos for two weeks
WHY KOS? It was a last-minute booking. Plus our friends are out there
HOW MUCH DID THE HOLIDAY COST? £300 each
WHAT'S ON YOUR WALKMAN? House and garage
WHERE DID YOU GO LAST YEAR? Corfu. Chequers was the best club

WADE (Pic 5)

WHERE ARE YOU GOING? Ibiza, but just for one week because I'm poor
WHY IBIZA? I want to show my clothes off
HOW MUCH MONEY ARE YOU TAKING? All of my pocket money
WHAT CLUBS ARE YOU LOOKING FORWARD TO? Anything which is decent and where all the women are
WHERE DID YOU GO LAST YEAR? I didn't

TWO ANONYMOUS GIRLS

WHERE ARE YOU GOING? Rhodes for one week
WHY RHODES? Because we're skint. This was a last-minute booking
HOW MUCH MONEY ARE YOU TAKING? £300 each
WHAT ARE YOU LOOKING FORWARD TO? No rain!
WHAT'S ON YOUR WALKMAN? A bit of everything, really. We're taking a whole bag of cassettes, including some old mix tapes and a Smokin' Jo tape

DAMIAN, TONY & HEIDI

WHERE ARE YOU GOING? We're going to Ibiza for four days.
JUST FOUR DAYS? It's a working holiday. We're accompanying Roger Sanchez at the Cream night at Ku
WHAT ARE YOU LOOKING FORWARD TO? Lounging by the pool and mixing with the Euro trash



Todd Terry



fluke : oto



MEGASTORES



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from mon 7th to sun 20th aug**

mega means more

music+video+games

REZERECTION THE EVENT 3

RAVING, we're raving. Who said the days of the enormo-dome raves were over? Not REZERECTION. The North-East based party organisers have been putting on their incredible shows at Edinburgh's Ingliston Exhibition Center for four years now. Never failing to turn on the ritz, they have built their reputation on consistently amazing guest DJs, grand theatrical side-shows and the finest light and sound show this side of a Jean-Michel Jarre concert.

Every year, to prove how thoroughly ravemungous they really are, Rezerrection hold "The Event" – a massive outdoor carnival of entertainment which this year takes place at Edinburgh's Royal Highland Showground from noon on Saturday September 2 until 8am on the following day. The guest DJs include Dave Angel, Paul Elstak, Dave Clark, Jeff Mills, Bass Generator, Joey

Beltram, Colin Dale, Marc Smith, Loftgroover, Dougal and Vibes. There will be two huge arenas of music, a fairground, bungee jumping, arcades, a big wheel, fireworks, hot air balloons and, quite possibly, a space shuttle ride to Mars.

This year, you too could be there. Because Rezerrection are giving **ONE** lucky Muzik reader free entrance to "THE EVENT 3" for themselves and a partner of their choice. You'll also get free rail travel to Edinburgh, free passes to the fairground, a voucher for £100 worth of Rezerrection merchandise, and a free pair of tickets to all other Rezerrection events for an entire



year. A not quite so lucky 25 runners-up will each win a pair of tickets to "The Event 3".

Just answer this piece o' cake puzzle:
Who is said to have been resurrected at Easter?

- (a) Jimmy Corkhill
- (b) Jesus
- (c) John Major

Mark your entries "Rezerrection Competition", and include your phone number so you can be contacted immediately. The closing date for this competition is Wednesday, August 23.



COUNTERFORCE COMPILATION

HARDCORE is dead. Long live hardcore. Because as we all very well know, the new sound of jungle is experimentalism, eclecticism and seriously mellow jazzy noises. We also all know how there are a million and one compilations out there claiming to have collated the definitive sound of drum 'n' bass at its most innovative.

That said, there are very few as authoritative or downright excellent as **INTERNAL RECORDS'** new "COUNTERFORCE" compilation. From imprints such as Moving Shadow, Deejay Recordings, Labello Blanco and Tone Def come the sounds of DJ Crysti, Orbital, Goldie, Hyper On Experience, Flynn & Flora, Lemon D and a whole lot more. Each cut has been selected by Darren Jay, the acclaimed AWOL DJ, and mixed by Mark Gege of Vapourspace fame. On top of that, to mark the release, 20 Muzik readers can get their paws on a free copy, whether on vinyl or CD.

Just do that winning thing with a postcard and this question:

What was the title of Vapourspace's excellent single of last year?

- (a) "Hyper-Axiomatic Spire Of 23"
- (b) "Gravitational Arc Of 10"
- (c) "Multi-Directional Buttress Of 182"

Mark your entries

"Counterforce Competition", and state your preference for vinyl or CD. The closing date for entries is Friday, September 8.



BUSH RECORDS VERSUS MUZIK

POSSIBLY the coolest house label in the world, Eric Powell and Eric Gooden's **BUSH RECORDS** has put Manchester back on the world map of global grooves. They have brought us Dave Clarke's Red series and they've bestowed Felix Da Housecat's Aphrohead project upon grateful dancefloors everywhere. Strata, Rozzo and Blakkat were also their doing. With in excess of 20 releases to their credit, and subsidiary labels Grass Green and Field taking them closer and closer to our hearts, the mere whiff of their logo is enough to send trainspotters and trendmeisters all of a tizzy.

So Muzik is proud to announce that we have hooked up with Eric and Eric to produce the ultimate Bush collector's item – a **BUSH/MUZIK T-SHIRT** which has been limited to a run of just 20. What's more, we're giving all 20 of them away to readers. There are 10 big ones for the fellas and 10 not so

big ones for the ladies, each in an ultra-smart ultra-blue. They're so cool that winners will probably have to employ a crack team of private security staff to protect themselves whenever they wear it. **Simply wrap your cranial juices around this question:**

How many records are there in Dave Clarke's "Red" series?

- (a) Three
- (b) Four
- (c) Five

Mark your entries "Bush Competition". The closing date is Friday, September 8.



● Answers to all competitions should be sent on a postcard to:

Muzik Freebie Jeebies, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbag. The editor's decision is final. So there!

freebie jeebies!

JIFFI CONDOMS

SUMMER'S here, hormonal levels are peaking and everybody's doing it, doing it, doing it. The birds, the bees and that noisy couple who live across the landing. Even number 29 buses. Well, perhaps not. But when they do, they make sure their protection is watertight safe. If you think condoms are boring, medical and take away any spontaneity, then think again. And check out the newest range of **JIFFI DE LUXE CONDOMS**. Like the Muzik Art Editor's social life, they're fruity, colourful and safe. And they are one of only three ranges of condoms certified with the BSI Kitemark for quality control.

To celebrate a bit of nice weather for a bleedin' change, Muzik has 30 ineffably groovy **RECORD BAGS** going begging, stuffed full of all sizes and shapes of Jiffi De Luxe Condoms and condom holders. Even the most obsessive trainspotter will now have an incentive to make chao-choo with a number of the opposite sex.

Simply solve this lil' mental poser:

What was the name of Club 69's rather sexy hit of two years ago?

- (a) "Let Me Be Your Underwear"
- (b) "Let Me Be Your Whale-Bone Corset"
- (c) "Let Me Be Your Gusset"

Mark your entries "Jiffi Competition". The closing date for entries is Friday, September 8.



With the support of Vasquez, Vicious and Simonelli, **ANGEL MORAES** and his Hot 'N' Spycy imprint are the talk of the New York house scene

angel delight



TURNTABLE INSURRECTIONISTS LIKE JUNIOR VASQUEZ, JOHNNY Vicious and DJ Duke have roughed up the once smooth sound of New York. But as others simply attempt to follow their inspired lead, DJ/producer Angel Moraes, the man at the helm of the Hot 'N' Spycy label, is busy bridging the divide between the rawness of the harder school and the more melodious side of the traditionalists.

The result is nothing short of stunning, as the material on Moraes' recent "Hot Spycy Dub" EP proves. The stage is set for yet another dramatically contagious Big Apple hybrid.

A rising star of not only the New York house scene, but also increasingly on the global stage, this Brooklyn native has actually been deep in the mix for a number of years. A DJ since he was a mere 13 years old, Angel Moraes came of age in legendary Manhattan bastions such as Paradise Garage, The Funhouse, Gotham's West and Bond's International.

"Going to clubs was an addiction for me and I nearly broke up with my woman over my obsession with Paradise Garage," he laughs, setting the scene for one of his favourite anecdotes. "Back in 1982, I used to flood David Morales with requests when he was playing the Ozone Layer in Brooklyn. This was in the days before he got into the Manhattan scene. I went down there so often that he was probably sick of seeing my face every time he looked up."

And all the while, Moraes dreamt of some day having his own spinning venue, as well as an outlet to release his tracks.

"I had always had this big interest in music, but I could never find a way of getting into production," he says flatly.

Nevertheless, Moraes spent the next few years playing mobile gigs all over New York. Due to the detailed preparation which they entailed, most of these were exhausting endeavours but, unfortunately, they never culminated in a coveted residency. Disillusioned and fast approaching the point of apathy, for a while Moraes lost faith in everything and set his aspirations to one side.

"That was in around 1986 or 1987. I decided that, from then on, I was only going to party on a strictly non-professional level. I just couldn't deal with struggling any more."

WHAT followed might very well be the plot of an inspired Hollywood feel-good flick. No sooner had Moraes abandoned his pipe dream of some day joining the ranks of his idols, Morales, Vega and Knuckles, than the pieces which would eventually propel him up the ladder of success slowly began to fall into place before his eyes.

"I was DJing at a friend's birthday party here in Brooklyn a little over two years ago, when Victor Simonelli happened to walk in," Moraes recalls. "He heard the music I was playing and saw that the party was jumping. When he noticed that I was playing some of his stuff, he came to the back, where the turntables were set up, and started looking through my records. We got talking and he told me he had a session coming up. He said he thought that I had an ear for music and invited me to come by."

Naturally, Moraes jumped at the opportunity to finally work on a track, getting down to business with Simonelli the following weekend to remix Ebony Soul's "Can't Hardly Wait" for 8-Ball. The session proved to be a resounding success and, with his spirits suddenly rejuvenated, Moraes brought a copy of the single along to The Roxy,

where a then unknown chap named Johnny Vicious was spinning at the club's fantastic roller-skating night. Vicious had, at that time, recently launched his Vicious Muzik label.

Moraes and Vicious clicked instantly. So much so that, when the latter had finished his mixing duties, he took his new friend over to the Sound Factory Bar a few blocks away to check out the Master At Work himself, Li'l Louie Vega.

"Johnny really opened my eyes because I thought house music was obsolete, that it didn't exist on any level after Paradise Garage had closed," says Moraes. "I didn't think I could ever get that feeling again. But when I walked into the Bar, Louie was on fire in the booth, and it felt like the old days again. Right there and then I knew I had to get back into this music."

With Moraes soaking up Vega's effervescent sounds and enjoying a warm, tingling feeling of *deja vu*, Vicious introduced him to Jeffrey Rodman, the man who had given The Roxy DJ his initial break. Vicious told Rodman about Moraes' long-time dream of starting up his own imprint and Rodman was completely receptive to the idea of backing him.

"I had a meeting with Jeff later that week and he decided to go for it. It's been going pretty well for us so far."

INDEED it has. Two years down the line, Angel Moraes has now released half a dozen singles on his Hot 'N' Spycy label. His credits also include remixes of Pet Shop Boys' "Paninaro" and Bensaid's "I'm So Grateful", the latter for Slip 'N' Slide.

Moraes likens the feeling he has when he thinks about the remarkable renaissance of his career to being reborn. He says there's something spiritual about the way his years of silent prayer have finally been answered. And while a series of pivotal breaks and key introductions have undoubtedly been crucial to putting Moraes back on the proper path, he would equally undoubtedly have fallen flat on his face had he not possessed a serious dancefloor talent.



underground

Angelic upstart



To prove the point, since issuing his debut 12-inch, "Release Yourself," Moraes has become something of a hit machine, churning out captivating anthems like "Deep Inside Your Love," "The Cure", and the venerable "I Like It". The latter featured former S.O.U.L. System chanteuse, Octavia Lambertis, on lead vocals. But the track which really earned him his props was "Welcome To The Factory," a striking rhythmical ditty inspired by watching Junior Vasquez work his magic behind the decks one Sunday morning at the now in-limbo Sound Factory.

"It was around 11.30 and Junior was playing some really good stuff," he recalls. "He was so good that I really didn't want to leave. Then the idea hit me of making a record which would incorporate most of today's sounds and also pay homage to all the other DJs on the scene. I have a lot of ideas when I'm at a club. Maybe it's something about the loud music or the people, but that's where I get the most inspired. I'll often call up my answering machine and relay the ideas down the phone. That way I don't forget them!"

"Welcome To The Factory" went on to become one of the biggest-sellers on Hot 'N' Spicy. More importantly, the track served as the archetype for Moraes' percussive, multi-influenced signature.

"Up until that point, most people were looking at me as just another guy with potential," he says. "Every record I'd done had been expected to make a lot of noise, but none of them really had. Then 'Factory' came along and it all took off. Junior went ballistic when I first bought him the acetate, and it wasn't even called 'Factory' at that time. That man went crazy! He played it four times in four hours! It was nice to see him smile. He does that so rarely."

LOOKING back on the last two years, Moraes is humble, but eager to progress to what he calls "the next level". Spending a week spinning in Portugal with Tribal America's Rob DiStefano and the Kaos crew a few months ago has helped him to broaden his knowledge of dance culture, and now he's anxious for British crowds

to hear him DJ. He's set to make his UK debut at the Ministry of Sound later this month. But trainspotters beware. Don't expect him to show off his mixing skills just for the sake of it.

"I'm not out to prove anything in this business," he confidently affirms. "I simply want to be myself when I spin. I just want to make good music. I really hate like all of the paper work and legal red tape which goes with putting out records. I think people are way too caught up in the money side of music. They often seem to forget about the party side of it."

Party sides like the tracks on "Hot Spicy Dub", or the new, harder-edged mixes of his "Heaven Knows", which are due out shortly on Tribal, or his recent work with Arthur Baker. With such credits to his name, it really is amazing that Moraes' ego hasn't swelled to almighty proportions.

"I think I've matured, but I still have a lot to learn. I feel I'm maybe five or 10 per cent better than when I started. It's hard coming up with fresh ideas and making records which please everybody. But that's something I'm always working on."

And, at the same time, housing future dreams of someday producing Latin music and even pop-oriented ballads. First, however, he has to complete his next single with Octavia Lambertis.

"You can call me crazy or laugh at me, but with Octavia I feel I can go all the way," says Moraes. "She has the vocal range, the tools, and she's also very pretty. I could do any form of music with her and, if it's put in the right place, I just know it will do well every single time."

Whether or not this is true remains to be seen. But with dynamos like Vasquez, Simonelli, Vicious, Rodman, DiStefano and Lambertis at his side, it's safe to say that this is one mixer who will proudly get by with a little help from his friends.

The 'Hot Spicy Dub' EP is out now on Parlophone. Angel Moraes' remix of Pet Shop Boys' 'Paninaro' is also available on Parlophone



The hills have eyes!



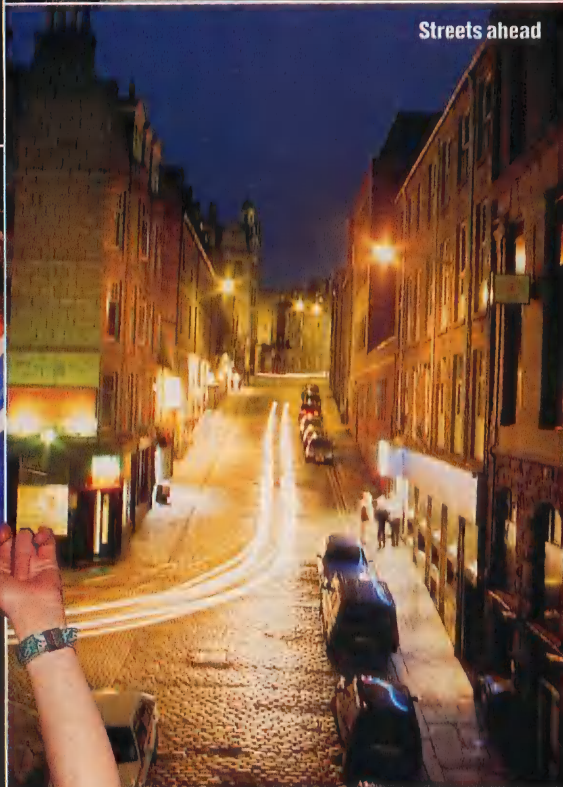
Enter the pelican



Kev Wood at Disco Frisco



Get off her, Rowan!



Ken ya dig it?



The good, the good and the ugly



Shore thing



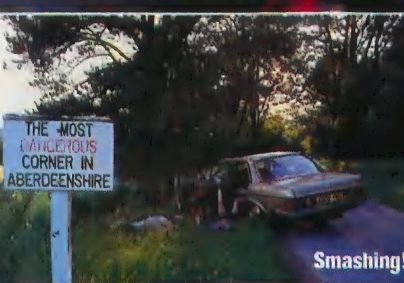
Scottish mist at Ba



A hedonist's guide to the clubs, bars
and record shacks of ...

Aberdeen

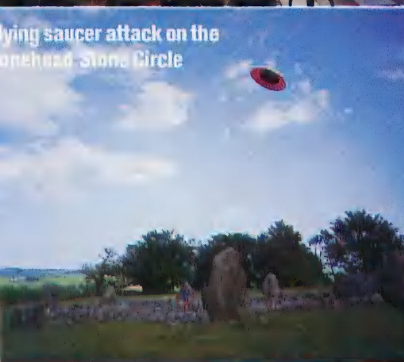
words **Rowan Chernin** pictures **Raise-A-Head**



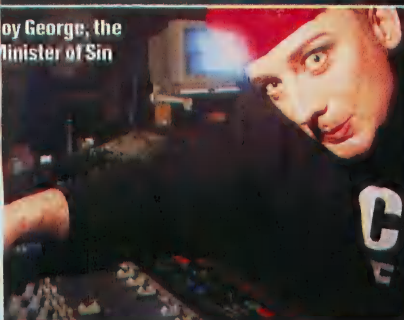
Smashing!



Pipes 'n' Drummonds



Ufying saucer attack on the
stonehead, Stone Circle



Lord George, the
Minister of Sin

THERE'S nae trouble up here," says the taxi driver, as he speeds from the airport to the centre of Granite City. "I go looking for it, but they're all bloody pacifists."

Built with whacking great chunks of grey, washed-out stone, it's immediately obvious where Aberdeen, Scotland's third largest city, gets its nickname. The neo-gothic towers of Marischal College dominate the skyline and huge seagulls circle above, swooping like grotesque winged pitbulls to clear the streets of left-over tatties (known to the rest of the world as chips). In fact, Aberdeen is home to one of the largest chip shops in Europe – The Ashvale. The tatties usually come with haddock because, according to our cabbie, cod is nothing but "dirty shite".

Despite the high turnover in fish and chip paper, Aberdeen is one of the cleanest and greenest towns in the UK. And despite the "Granite City" tag and the changeable weather conditions (which probably has something to do with its being on the same latitude as Moscow), the place is peppered with parks, while trees and flowerbeds line most of the streets. In fact, a run of successive wins in the Britain In Bloom competition was only recently brought to an end when the city was banned from entering.

Located on the north-east coast of Scotland, Aberdeen is divided into three main areas – the city centre, the village-like surrounds of the old town, and the busy harbour. Each exudes a rare kind of magic, particularly the harbour's red-light district, formerly the Nineteenth-century village of Fontde, where the row upon row of tiny, wobbly cottages all have doors and windows facing away from the sea. Scottish folklore has it that this stops The Devil from sneaking in round the back.

Lord Byron, author of many a tale and a man known as the city's chief caner (partly due to his laudanum exploits) went to school here, and Bram Stoker wrote parts of "Dracula" in the ruins of the nearby Slain Castle. On a similarly eerie note, there's the graveyard on the High Street, which attracts winos by day and loved-up goths by night. Even the royals occasionally pop up in the area when they are staying over at Balmoral.

They first arrived in 1852, prompting one local journalist of the time to complain, "This will attract cockneys and other low life into our town."

Aberdeen was perfectly placed to enjoy the black gold of the Seventies oil boom, and the off-shore rigs are still responsible for much of the city's wealth. That said, the main source of energy here today is the nightlife, with dancefloors wired up to the kind of full-on sounds you just don't find south of the Watford Gap. The clubs are jam-packed full of adrenalin junkies who'd rather party than bungy-jump their knackers off.

ABERDONIANS are spoilt for choice when it comes to a pre-club knees-up, with a wide selection of bars and cafes in which music is just as important as the food and booze. The weekend drama unfolds in Union Street and Langstane Place, away from the neon buzz of the various dreary disco bars, where the white shirts and Whigfield lovers get wrapped up in snoggy sessions to the sound of lusty pop beats.

A few seconds walk from the high street blues, is the Wild Boar cafe/bar. Split into two floors, the Boar offers great food and music to suit a variety of club tastes. Friday night's Disco Frisco finds Kev Wood, who is also the promoter of the occasional Up Your Fudge Piece events, spinning house and disco records, while Saturday's punters groove to hip hop and funk sounds from the Doo Bop boys. Equally recommended are visits to the ancient environment of Ma Cameron's Inn and Bar FM, where the speakers pump out happy tunes for the slick and shiny party people.

One of the most popular places to start an evening out in this city is Cafe Drummond, which stands virtually next door to the Wild Boar on Belmont Street. The speakers are firmly aligned to the ambient and techno scenes, and encouraged by an ever-changing, colourful backdrop of "X-Mix" videos and the soundless flicker of MTV. Brews, coffee, affordable cuisine and more traditional grub are all on the menu, which is chalked up on a blackboard. The walls are scattered with flyers and posters, further underlining the management's techno obsession.

Drummond is rammed on both Friday and Saturday nights, the latter usually turning out to be especially wild. Every couple of months, the venue plays host to an all-dayer, for which the windows are blacked out and the music is pushed that little bit louder to lift the enthusiastic crowd ever higher. The most recent of these featured local spinners alongside a live set by Think Tank and guest DJ slots from Claude Young (the legendary turbo-mixer and wine-monster), Jez Varley (of LFO), and Twitch. The venue had a smoke machine installed specially for the occasion.

A frequent topic of conversation in Aberdeen's bars is UFOs. In fact, the subject seems to be an obsession with a frighteningly high proportion of people involved in the music scene here, in particular the guys from the Bell Boy and Senior record labels. Talk is fuelled by recent reports of a UFO sighting on the outskirts of the city, and by Conservative MP Nick Pope coming out and proclaiming that he is a firm believer in spaceships and little green men.

This might all be harmless stuff, but it's difficult to miss the alien heads which appear on the posters for The Pelican Club. Even the pictures of terrestrial guest DJs like Andrew Weatherall and Justin Robertson have strange sci-fi shades drawn over their eyes, and Thursday nights at the club have a strict "No UFOs" door policy. The Pelican also takes a firm line on facial hair, a sign above the entrance declaring, 'Nay Tashies', presumably to stop any crafty aliens sneaking into the club in disguise. ➡





DJ RESIDENTS OF ABERDEEN

EAUN "ELVIS" PRITCHARD
GORDON "VINYL" RITCHIE
JACKIE MORRISON
RONNIE PACITTI
BILLY DAVIDSON
STEVE PAUL
ROD
TITCH

ARTISTS

NOVASCOTIA
PAZ & POOBA
SKINTRADE
CHRIS COWIE

LABELS

SENIOR
BELL BOY
AQUA TRACKS
HOOK

CLUBS

THE PELICAN (The Basement, 17 Market Street.
Telephone: 01224 585-667)
JOY (1 Regent Quay. Tel: 584-334)
THE MINISTRY OF SIN (16 Dee Street. Tel: 211-661)
THE PALACE (Bridge Place. Tel: 581-135)
NEPTUNES (York Street. Tel: 582-861)
HOGGIES (The Crescent Hotel, 15 Bon Accord Crescent.
Tel: 585-642)
BUSKERS (Ship Row. Tel: 585-815)

CAFES AND BARS

CAFE DRUMMOND (1 Belmont Street. Tel: 624-642)
THE WILD BOAR (16 Belmont Street. Tel: 625-357)
52 THE GREEN (52 The Green. No phone)
MA CAMERON'S INN (Little Belmont Street. No phone)
ASHVALE CHIP SHOP (46 Great Western Road.
No phone)

RECORD SHOPS

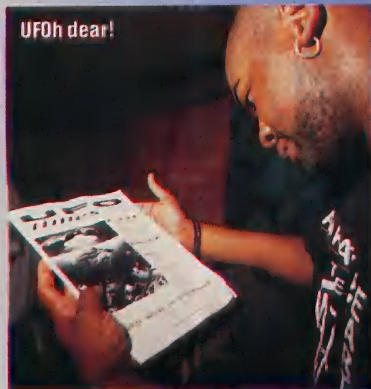
FOPP (13 McCombies Road. Tel: 625-052)
ONE UP (17 Belmont Street. Tel: 642-662)
BELMONT BAZAAR (13A Belmont Street. No phone)

FAMOUS HEADS

LORD BYRON
ANNIE LENNOX
THE SHAMEN
GRAEME PARKE
MICHAEL CLARK
TOXIC FX

SIGHTS EVERY TOURIST MUST SEE

LONEHEAD STONE CIRCLE
MARISCHAL COLLEGE
FOOTDEE
ABERDEEN BEACH AT SUNRISE
UFOS



The dialling code for Aberdeen is 01224

WHETHER it's anything to do with alien influences or not, there's been a huge increase in the number of excellent clubs in Aberdeen during the last couple of years. It doesn't matter if you're into house, techno, funk, hip hop, or full-on Mrs Woods-style party music, there's plenty to send you well over the physical limits at the weekend.

The Pelican is probably one of Aberdeen's best known venues on the techno side, its reputation spreading way beyond the city. The club is literally a dark hole underneath the Metro Hotel in Market Street, the main source of light coming from flower strobes. Fridays offer the frantic Think Again, where Claude Young played on his recent visit. Aply assisted by resident DJ, Titch from One Up Records, Young blitzed the packed crowd of around 250 people. Always filled with smoke, The Pelican is a basic but effective environment, too dark and deep for those with a bad attitude. There's also the added bonus of bottles of Carlsberg for just a quid.

There are lots of good reasons for another venture into the smoke on those Saturdays when DJs Ean "Elvis" Pritchard and Gordon "Vinyl" Ritchie mix deep house records, but stay well clear of the vocal pop favoured by the High Street disco bars. Once again, a sweaty, four-to-the-floor madness shakes the club, even though Claude Young's sound violations mean the PA is temporarily without tweeters. The upstairs space is meanwhile host to the baggy grooves of a weekly indie night.

The arms-in-the-air brigade should check out Fridays at Joy, which goes off above The Swan, a pub overlooking the harbour, while over the road on Saturday nights, 100 or so clubbers squeeze themselves into the claustrophobic Kinky Rhythm at Buskers. One-off mega-handbag parties take place on Sundays at The Palace and, for those who want still more exposure to the beat, there are also Sunday sessions at The Ministry Of Sin, where Boy George was among the recent guest DJs.

Smart and smiley, Aberdeen is blessed with all the usual sexy dressers of the house scene. Plus a fair few blokes sporting sombreros, whose sad attempts at creating that allusive sexual magnetism have as much pull as an episode of "Eldorado". Not a good idea, lads.

Scotland also has a reputation for big one-off raves, and the events which occasionally take place around the outskirts of Aberdeen present a happy hardcore soundtrack for the finger-pointing dancers. The scene even has its own theme tune in the form of Bass Generator's "Power Of Scotland". For a more solid, uplifting vibe, Skank at Neptunes on Saturdays takes the young hearts beyond the

bpms of the UFO crowd with the assistance of regular guests such as Mrs Woods and Billy Nasty. And for an amusing alternative, Hoggies offers a regular Friday fix of banging Latino styles and wild Saturday nights of raving to salsa cuts. The true enthusiasts arrive early for free lessons.

DESPITE the latitude, the sight of would-be cool dudes driving around with surfboards sticking out of their jeeps isn't uncommon up here. Most, however, keep their boards nailed to the back seats. The real action can usually be found a short way further north, at places such as Fraserbrough. Skiing is also popular in the winter, The Lecht being the nearest place offering excellent facilities for both experts and beginners.

Taking a wheelbarrow to Aberdeen is advisable. Daytime drinking is such a passion here that you'll need some sort of guarantee you will make it back to the hotel

Encouraged by the "Blueprint" fanzine, the linked graffiti art and skateboarding scenes of Aberdeen create a kind of miniaturised East Coast vibe and, with a good choice of ramps around the city, there are regular independent skate competitions. The one-off Good Times nights also have a part to play, enticing people who would not normally go out to clubs into The Pelican for a little indoor hedonism on the occasional Thursday or Saturday. The former sessions rock to deep hip hop, while the latter are funkier affairs. Either way, the DJs are from the Mo' Wax school (of course) and the crowds wear the latest US gear from Street Threds, a store with an upstairs skate emporium called Premium.

For other styles of new boots and panties, Aberdeen's fine selection of top shops range from The Belmont Bazaar, where casual nightlife attire is sold alongside white labels, to the designer glam of Going Dutch and Kafka, both of which are situated on Rosemount Viaduct. Together they keep the house and garage clubs twinkling away with this week's fave fashions. And, no, they don't stock sombreros. They never have.

If you prefer to spend your cash on vinyl, you had better take a wheelbarrow with you, because back on Belmont Street, One Up Records has all angles of house and techno covered. Although there is nothing particularly unusual to be found in the racks of DJ tapes, one of the sealed-up bargain bags, each holding around 10 unshiftable dance discs

and some priced at just 10p, makes a great novelty gift for your trainspotting mates. You should also investigate Fopp on McCombies Road, which sells everything from jazz to gabba, and watch the way that the rock fans flick through the Detroit techno tunes.

Even if you're not intending to do any shopping, taking a wheelbarrow to Aberdeen is still advisable. Daytime drinking is such a strong passion here that you'll need some sort of guarantee you will make it back to the hotel to re-charge yourself before the nightlife kicks in. Just keep praying you can find someone sober enough to be able to push it.

THERE'S certainly plenty to get heated up about in this city, but it's also a superb place to chill out. Crawling out of a club into the pre-sunrise blue of a Sunday morning, there is no better place to head than Aberdeen Beach. A brief taxi ride from the centre, the sandy stretches are haunted by the memories of countless illicit parties back in the days before the Criminal Justice Act. Turn those tired, buggy eyes eastwards and the sight of the sun rising from the sea seems like nature's answer to Optrex.

Ten miles further out from the city, just beyond of Inverurie, and the ambience of the Lonehead Stone Circle will send you off on an entirely different kind of trip. Although smaller than Stonehenge, the stones cast eerie shadows of a long-forgotten civilisation, and you can enjoy an endless conversation about what purpose these rocks might have once served. Take along a packet of king-size Rizlas and you'll be amazed at some of the concepts you come up with. The numerous castles scattered about these parts similarly offer the right kind of visuals for those next-day moments.

Back in the city, no Sunday can be complete without popping into 52 The Green, a cafe with a unique line in fig-flavoured Viennese coffee and everything from Latino music to Danny Rampling mix tapes on the sound system. As the afternoon gives way to evening, Cafe Drummond switches into ambient mode, Gordon Ritchie rocks the weekly acid jazz night at Joy, and the Wild Boar gets on an old school be-bop tip. Sundays at the Boar are sometimes hosted by cardigan-wearing schoolteacher-types who mesmerise the young and old with their live tinkering.

And while you're here, you must dip into Aberdeen's rich choice of whiskeys, many of which are brewed just outside the city. Grain, malt or blended, they are nothing short of heaven. Until you come round in the middle of a field with a ginger mop-topped Aberdeen Angus licking your face.

18> classic techno cuts fox Trax

rhythm is rhythm > a guy called gerald > phuture
hardfloor > underworld > empirion > slam > stakker > aphex twin
joey beltram > ravesignal > fuse vs lfo > jam & spoon
fuse > ron trent > dark comedy > fingers inc

'Flux Trax'

is not simply the story of what three men from Detroit did,
it's about pop music turning itself inside out. We can't keep on
calling it techno forever, but while it's still got a name,
here are its very finest moments.

21 > 8 > 95 limited edition 4 x lp > 2 x cd > 2 x mc
2 hrs. 18 mins of original mixes



The Good Men



Double Dutch

The leading lights of the Touche, Fresh Fruit and Pssst! labels, Zki and Dobre, aka **THE GOOD MEN**, are the most prolific duo in Holland. Maybe the world...

ZKI AND DOBRE ARE HOLLAND'S CHAMPIONS of house. Over the last few years, they've produced tracks under a wealth of different guises, most notably The Good Men and Rene Et Gaston, all of their records slipping straight into the boxes of most globetrotting DJs. Based in the northern Dutch city of Haarlem, the duo have also been responsible for the bulk of the releases on Touche and the equally credible Fresh Fruit, a label which stands in the same league as Tribal UK, Grass Green and Junior Boys Own. Creative genius Zki

and keyboard whiz-kid Dobre were responsible for Fresh Fruit purloining the logo of the Del Monte

fruit company, a move which reflected the playful and colourful nature of their music.

The Good Men's huge, salsa-fuelled hit, "Give It Up", was certainly the best launch the label could ask for, and Holland's juiciest export has been eagerly devoured from the suburbs of London to the streets of New York ever since. On the subject of innovative and intoxicating club tracks, the men from Fresh Fruit, they said, "Yes"!

Just lately, however, the duo have been saying, "No". Following a series of disputes with the label's financial backers, Rhythm Imports, they announced last month that they were leaving Fresh Fruit.

"It reached the point where we could no longer agree on a business level," explains the bald-headed Zki. "But leaving Fresh Fruit was definitely not down to the money involved. It was actually

a combination of lots of little things, silly things which made the cup overflow with discontent and start to irritate us. For instance, we would press up white labels of forthcoming tracks and agree with Rhythm on certain release dates, but it often transpired that the finished product was hitting the streets earlier than we expected.

"Also, when potential licensees were asking after tunes for compilations and not even getting an answer, well, that's just not on. These were not rare occurrences and it started to get on our nerves. In the end, we felt we could do a better job ourselves."

HOWEVER acrimonious all of this might sound, Zki is keen to point out that neither The Good Men nor Fresh Fruit harbour bad feelings, which is something to be proud of.



Think of the breach between The Aloof and their late record label, Cowboy. A split of this nature often totally demoralises the artist, but Zki and Dobre are proving to be the exception to the rule.

The Good Men have now elected to concentrate their energies on the recently-formed Pssst! and MI Air imprints. The latter specialises in Dutch radio-orientated material such as "Useless Men" by Minty, the late Leigh Bowery's band. Meanwhile, Pssst! attempts to span the great divide between the overwhelmingly trancey feel of Zki and Dobre's work for Touche and the potentially chartbound cuts which came out under the Fresh Fruit flag.

"We wanted to try to do something different," explains Zki. "We didn't want to just snatch all the artists out of Rhythm's hands."

Their Pssst! output so far suggests that there was no need for them to do that anyway. As everybody who has heard the brilliant releases from Mechanical Soul Saloon, Zki & Dobre, Jark & Prongo, Limitation, Mpari and Collin Bros will agree. Especially those who have heard them in a club context. Each record has caused more blisters than the last.

THE latest Pssst! offering is Jark & Prongo's "Interdoo". It proves how much Zki and Dobre have come on since their debut album, "Father In The Bedroom", a record which wasn't even granted a proper UK release.

The duo's big breakthrough came with The Good Men's memorable "Give It Up", the booming beats of which were spiced up with touches of salsa. They recorded the track shortly after they first met, back when Zki was working as a DJ for Holland's Radio ZFM. During his show, "Eskimotion", he regularly asked listeners to send in demos to play on the air, one of which came from Dobre. Becoming friends, they began recording jingles together for the show. The first version of "Give It Up" was one of those jingles and originally lasted a mere 30 seconds.

"Give It Up" made people dance all over the world, reaching the top of the charts in Holland, the States and

numerous other countries, and peaking at Number Six in Britain. But enjoying a global hit placed the group in a difficult position. As the record gradually developed into a dancefloor smash, their underground following turned away.

"I can kind of understand that happening," says Zki. "I know from my own experience that, when

something I love goes overground and becomes commercially exploited, I'm likely to run away from it. If I hear one of my favourite tunes blasting out of a car sitting at the traffic lights or being played in a jeans shop, that's often my cue to forget it.

"At the same time, it wasn't easy to accept the way that the punters who had been dancing to the track in DJ Dimitri's sets at the beginning suddenly started to complain that we'd gone really commercial when it reached the charts a year later. Maybe it would have been different if they'd said it had been heard more than was good for people's ears."

The success of the track has since been followed by hundreds of imitations, of which Zki namechecks Capricorn and Todd Terry as the most original reinventors. But each new take made the millstone that little bit heavier.

"At one stage, we thought it had become too much of a stereotype to even record a follow-up."

In the end, they simply put out a limited edition white label bearing the words, "Number One, Do You Know What I Mean?".

LISTENING to The Good Men's music, you could almost be forgiven for thinking that the Copacabana club is in Holland rather than in Brazil. This is primarily due to Zki's incredible creativity.

"I used to go out a lot when I was younger," he notes. "We had this club in Haarlem called Tamberlain, where a DJ called Jeffrey used to spin obscure gay disco tracks you couldn't hear anywhere else."

Zki has particularly fond memories of "I'm A Man" by a group called Macho. A 30-minute disco haul, he says the record builds up to a climax in much the same way that tracks by the mighty 51 Days tranced us into a higher state of consciousness last year.

"Macho were a fine example of what would later happen in house. Their music appealed to me

because of the leftfield territories which it explored."

Finding his way to the import record stores, Zki started mixing in his bedroom. Tamberlain occasionally invited him to DJ and he quickly built up a

reputation through a fascinating synergy of classical arias by Klaus Nomi and disco beats. He couldn't believe the buzz this created. Nor did he ever contemplate the cause and effect.

"I think it was the simplicity of it which touched me," he offers. "In the same way that I like Lenny Kravitz, I suppose."

ESSENTIAL GOOD MEN PRODUCTIONS

KLATSCH - "Oh Boy"
THE GOOD MEN - "Give It Up"
JARK & PRONGO - "Shake It"
COLLIN BROS - "Ponti"
THE GOOD MEN - "Huh"
BASCO - "Woz"
RENE ET GASTON - "L'Eveil"

Having found somebody who operated on the same wavelength as himself, Zki initially hooked up with Dobre to record as Tomba Vira and Mechanical Soul Saloon, as well as The Good Men. Dobre simultaneously worked a little solo magic as

Tranceesetters. Some of this early work was issued via Robin "Jaydee" Albers' First Impression label, an imprint which Zki now totally dismisses.

"It really didn't work out at all. Robin Albers simply fucked about the whole time. We gave him loads of material for potential release, but then we wouldn't hear from him for about three months when the

records should have been out within three weeks! However unique your music may be, it doesn't mean that somebody else can't come up with precisely the same ideas shortly after."

THE respect which The Good Men have managed to maintain for the Rhythm emporium in the wake of their departure from Fresh Fruit illustrates just how vexed they were with First Impression. Zki claims that the latter still haven't kept their financial side of the bargain.

Talking about Rhythm once again, Zki confides that, deep in his heart, he's not entirely sure if leaving the company was the right move to make. But whatever the long-term future holds, listeners are guaranteed some serious trance grooves from Pssst! over the coming months. Imagine the sounds you'd get if Ron Trent and Chez Damier had grown up together in the Mediterranean and you'll have some idea of how special Zki and Dobre's liquid trance and club grooves are.

And yet despite the unique sounds which The Good Men blend, they claim there are no concepts or formulas to their music.

"I really don't know what it is," Zki admits. "Perhaps it's to do with my background as a DJ, you know, spinning everything from acid to punk, from soul to rock. Or perhaps it's because Dobre has a pair of wonderful ears. He can fix anything and everything. It ain't finished until Dobre has hammered it through his mixer."

Holland's finest indeed. But hey, pssst!, don't tell everybody.

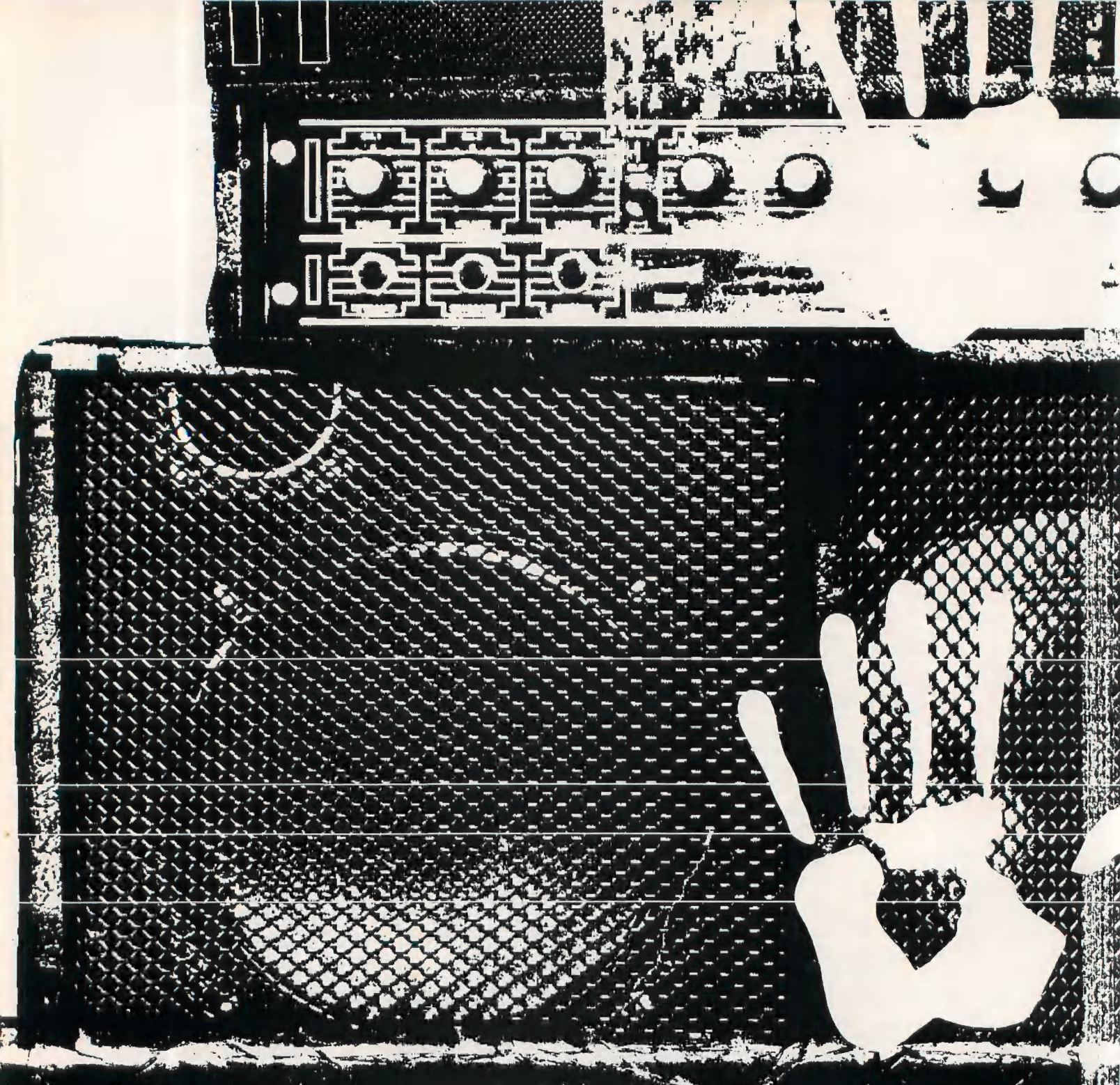
Jark & Prongo's 'Interdoo' is on Pssst! The Good Men's remixes of Cabana Balliando's 'Con Lobos' are on Hi Life

ZKI'S FAVOURITES A GOOD MEN BLUEPRINT BOX

DOM UM ROMAO - "Braun Blek Blu" (Muse)
RED DRAGON BAND - "Let Me Be Your Radio" (Atlas)
KLAUS NOMI - "Simple Man" (RCA)
WONDER - "Up And Down" (Uniwave)
PLANET GONG - "Allezalibabablacksheephaveyougotanybullshit" (Charlie)
KASSO - "Kasso" (F1-10)
TELEX - "Moskow Diskow" (Sire)



The Goods, the Balds and the Ugles



HARD HANDS FORTHCOMING RELEASES

PRESSURE DROP · "TEARING THE SILENCE EP"

FULL MOON SCIENTIST · "THE SHRUB - A - DUB EP"

REWORKINGS FROM THEIR DEBUT ALBUM "THE MEN IN WHITE COATS"
INCLUDING REMIXES BY MOODY BOYZ, VINYL BLAIR AND FMS

SMALL WORLD · "THE LIVIN' FREE EP"

VINYL BLAIR · "BLAIR NECESSITIES EP"

ALSO COMING SOON NEW RELEASES FROM BUSHFLANGE & FLAMMABLE

Say "kase"!

clubs and lives floor fillers

love bytes

Rolling beats



Blake Baxter

Dancing in the streets

LOVE PARADE

Berlin

THE idea of asking the British government if they'd agree to having hundreds of thousands of ravers dancing and prancing along Oxford Street to dozens of techno and house sound systems is unthinkable. Repetitive beats would be played and illegal substances might be taken, endangering the entire structure of established society as we know it. Civil War could break out.

To the Berlin authorities, however, it's really no big deal. Hence this, the third Love Parade. Okay, a few members of the City Council tried to block the event at the last minute, but because the Parade is classified as a political demonstration, there was no chance of it not getting the green light.

And this year, the Love Parade is more successful than ever, attracting crowds estimated at a staggering 4000,000 people. From a social point of view, it's just a matter of letting young people have their fun the way they want it. On an economic tip, it means millions of Deutschemarks pouring into the city from the outside. It's as simple as that.

Berlin is the perfect techno mecca. It is, of course, in Germany, a country which breeds electronic music and technological mastery, and Berliners are much more interested in looking towards the future than dwelling on their often tragic past. To prove it, you only have to look at the Reichstag, all wrapped up in silver canvas by the artist Christo, or the post-war cathedral, a gleaming futuristic tower which stands alongside the remains of the original, bombed-out building. It's around this area that most of the official Love Parade celebrations take place.

The key word here is madness. It really is as if the whole world has gone bonkers. From the beginning of the day, traffic wardens redirect cars heading for the Kurfurstendamm, the main stretch in downtown Berlin along which the Parade floats pass. The most impressive of these belong to Djax-Up Beats and Universe, the latter one of a handful from the UK. The

street is jam-packed with droves of young Germans, some in UV waistcoats and most off their faces. Nutters hang off traffic lights, lamp-posts and high road signs, while people in the overlooking flats throw water from their balconies.

Thousands of fists hit the air as bargin' tune after bargin' tune kicks in. The scorching heat has to be felt to be believed and the emotion levels reach skyscraper high when stormers like Misjah & Groovehead's "Trippin' Out" and Green Velvet's "Leave My Body" rip the asphalt. Loud 303 squelches zing out and ricochet down the side streets. Everywhere you look, there are grins and smiles. Someone has gone so far as to set up a sound system down in one of the nearby tube stations, and is attracting a huge crowd.

Even the Old Bill are involved in the mayhem. A few of them stand around the fringes, watching and having a laugh, while others help the council workers who are using cranes to clear away the cars which have been parked along the route of the Parade. It's an amazing sight. Like, there's a techno party going on and your BMW has to be removed. Not only that, but you're also getting a fine for obstruction. Still, better that than to have people dancing on the roof and the bonnet. Around 30 vehicles are reportedly completely flattened in this way.

The official Love Parade starts at 4pm, with the music turned off at 11. But this is just the high

point of a full-on weekend, during which countless clubs and outdoor parties last from Friday night to Monday morning. The choice of events is endless. On Saturday, for instance, Garnier, Hawtin, Josh Wink, Van Helden, DJ Hell and Pierre play at the Aufschwung party, while the legendary E-Werk offer a Green Velvet live set as part of their Cajual/Relief special.

Cristian Vogel, Joey Beltram and Paul Van Dyk are at Tresor, and Thomas Fehlmann, Plastikman, Air Liquide and Ken Ishii at the Interference knees-up next to a canal.

Take a deep breath, turn a corner, and there's The Orb and Mixmaster Morris performing a live soundtrack for Charlie Chaplin's classic movie, "The Gold Rush", which is being screened at the Waldbuhne. Other attractions during the weekend include Dan Curtin, Colin Faver, Patrick Pulsinger, Olivier Lieb, Dr Motte, George Morel, Ralph Rosario and Dmitry of Deee-Lite. Every club puts their door prices right up, usually to between 15 and 25 quid.

However, nobody feels ripped off. Not seeing as how they all keep going until well into the middle of the next afternoon.

It's little wonder that even the most diehard raver is thoroughly techno-ed out by Monday. Camilo Rocha

pictures: Mark McNulty



BCM

Magalluf, Majorca

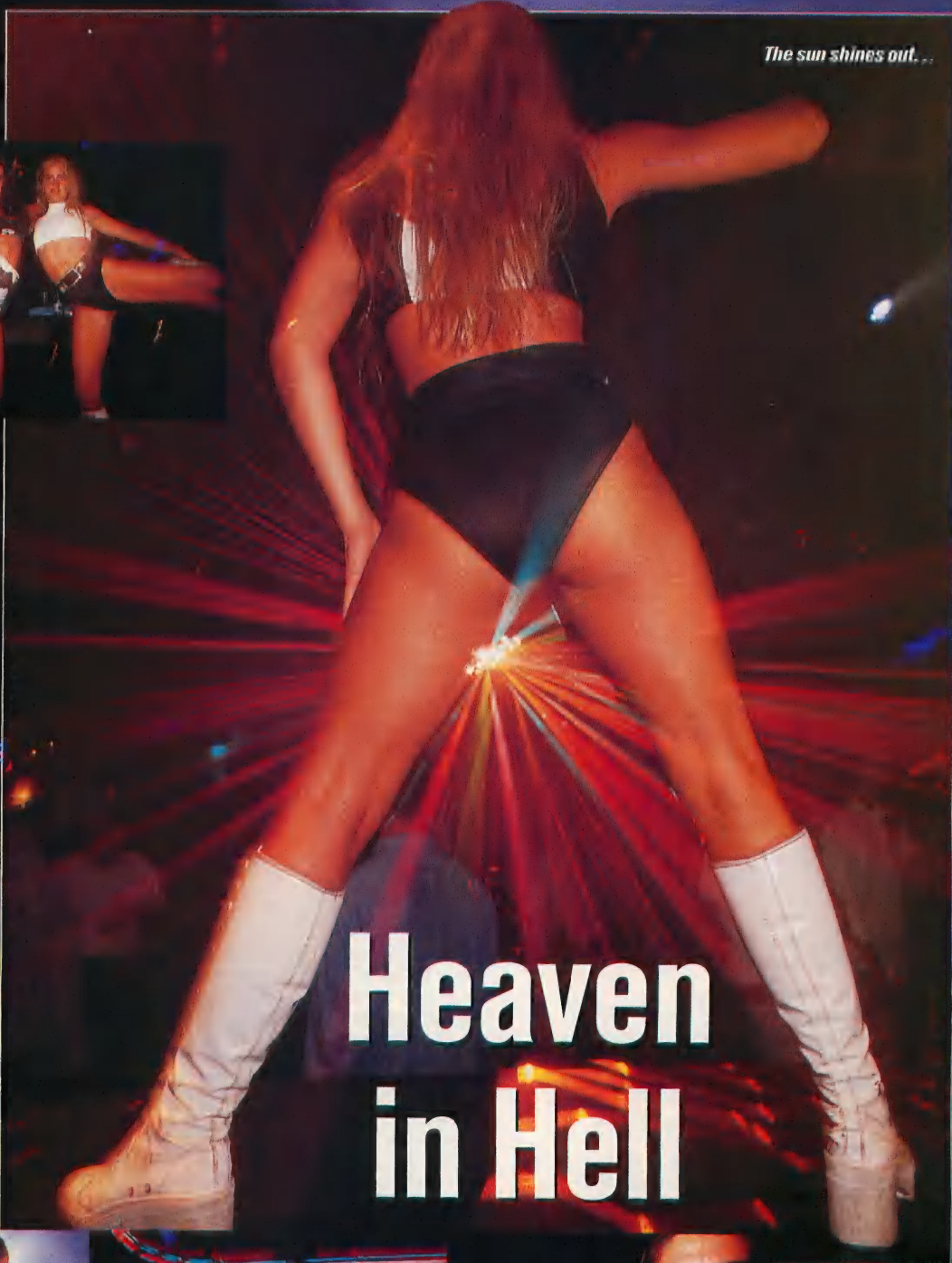
SO this is dance music in 1995. Magalluf has been attracting the English holiday hedonists since the Sixties, with bars and clubs like Bananas and Tokyo Joe's offering a two-week escape from the nine-to-five. It's here that you used to see people copping off to Black Box. Yeah, there has always been a dance element to these people's lives.

Now, however, this is being taken to a new extreme. Everywhere in Majorca is playing Livin' Joy's "Dreamer", a track which created the vibe at cutting-edge clubs like Sound Factory. Magalluf hammers home the fact that dance music has become blatant pop. To further emphasise the point, most people aren't here for the music anyway. With Club 18-30 being banned from using adverts which sold Magalluf as "Beaver Espana", you can imagine what the main draw is.

But there's another reason why Magalluf deserves attention. And that's BCM, a place which stands out like a sanctuary. That so many British beer boys threaten to kick the shit out of us for even considering going there ("What do you want to go to BCM for? The music's fucking bollocks") says it all.

Often renamed as "British Music Club" or "British Cattle Market", BCM has been flying in DJs like Darren Emerson, Judge Jules, Fabio and Steve Bicknell for some six years. They appear to find something fascinating about this place. Admittedly, one venue alone is unlikely to attract you to Magalluf for a clubbing holiday, but you will struggle to recreate this atmosphere anywhere else in the world.

Enormous fountains and neon lights entice you in, the words "Music Empire" glowing proudly above the entrance. It's somehow far



Heaven in Hell



Mickey Finn session. The laser show comes on and, as confusion is mixed with amusement, the beams of green light sends everybody tripping among the stars. Rasoul from Freshly Squeezed is next up and, from

more appealing than the offer of "Free sex in the toilets" from a toul standing outside another joint down the road. Check out the "BCM Parfum Emporio", selling their own brand of perfume and aftershave, and you'll quickly realise that BCM is special. The main room is a huge playground, with beautiful

dancers on stages and in cages dotted about the club, and the toilets are incredible, much like at The Tunnel in Glasgow. And who would have possibly expected this? Pele and Gordon Phillips, two of the DJs from Club UK in London, are on the decks. They're rotating the residency for the summer. As Pele finishes his set with Alex Party and Nightcrawlers, he stuns the crowd by dropping an abrasive jungle cut more suited to a

here on in, it's heads down for the start of the real BCM vibe. Opening with the break from Josh Wink's Size 9 track, Rasoul spins a raucous dark garage set of vocal cuts and tribal grooves, leaving the crowd spellbound. Digit takes over and keeps the floor happy with The Bucketheads. The sound system is tiny in comparison with somewhere like Ministry Of Sound, but you can hear every bass note and every hi-hat. The sound is so totally

Phil Perry... club parasite!

club parasite
and maggie moore



rejuvenating that it's impossible not to stay on the dancefloor, despite the posse of Welsh girls walking round grabbing people's genitals.

The holiday spirit makes for a truly exceptional night. There's a distinct lack of drugs in Magalluf, but this does nothing to stop people wanting to communicate with each other. They are here for their annual two weeks which they've looked forward to for the rest of the year and they're determined to enjoy every second. Whether or not the vibe is mainly due to the high levels on their sexometers is irrelevant. At least it's positive.

The following night, Full Circle's Phil Perry comes to BCM for the first of three sessions. A set of tribal house grooves is anticipated, but Perry is in no mood for compromising. He's played to the Spanish crowds here who, on Saturday nights, retake Magalluf as the British tourists change over. The Spanish demand it hard and fast and so this is what Perry decides to give to the Brits. He starts off with the a cappella of his signature tune, Underground Sound Of Lisbon's "So Get Up" and then proceeds to spin a selection of abstract techno and Chicago house, with the Relief sound shredding the system.

Two young girls come up to complain, but that only serves to egg Perry on still further. He drops Acid Jesus' reworking of "Move My Body" and the infectious melodic break gets the hands up. As does Slack's "Painkiller". But from there he again drives away into harder and faster territories, the fact that he partly clears the floor proving just how far dance music has splintered. At an after-hours bar, Perry strikes up a caned conversation about the future of dance music by insisting that something new will happen in the next two years. The suggestion that this will be inspired by aliens signals it's time for bed.

The refusal of certain UK jocks to come to Magalluf is understandable. But full credit to BCM promoter Tony Palmer for sticking to his principles and continuing to book the DJs he loves. After Perry come Carl Cox, Laurent Garnier, Francesco Farfa, JX, Brandon Block and Darren Emerson (who this year chooses to stay here



rather than Ibiza), showing Palmer's dedication to the scene. He describes BCM as "a hospital", where people can be revived and educated with good music. Once inside, you're safe from lager loutish behaviour, as the club really changes people's attitudes. If it

changes the life of just one person, then it has done its job.



Triple tracking



The next night, Perry opens his heart and drops Faith Department's astonishing "Babylonia", the piano breakdown touching a nerve. But that's about as far as he's prepared to go, again preferring to unleash a superb display of frantic techno cuts, all put together in his inimitable way. For his third session, he rocks the Saturday night Spanish contingent and it becomes clear that the holiday-makers are what they are because of the way dance music has evolved in Britain. Every guest who spins here feels the same, which is why they're not willing to compromise. As a result, BCM is playing a pivotal role in trying to educate the British public.

And that is precisely what dance music in 1995 is all about.

Ben Turner



Flavour of the month

PUBLIC ENEMY

Clapham Grand, London

"AMERICA Eats Its Young" was the title of a Funkadelic album back in the early Seventies. It's also a very snappy expression of the often self-consuming nature of rap music.

Public Enemy have been the leaders in their field for almost a decade, riding the turbulent hip hop surf better than any of their contemporaries. Their longevity is an incredible achievement built on a twin-engine of ire and entertainment. Recently, however, there have been signs that the group have peaked, most notably the lack of enthusiasm for their last album, "Muse Sick 'N' Hour Mess Age". The smallness of tonight's venue, the fact that there are only two S1Ws on stage, and Flavor Flav's much-reported recent drug problems do little to assuage such fears.

In fact, it's a miracle that the kinetic Flav makes it to the Grand. He had missed the previous night's London show because he was in court in the States and he'd spent today at the dentist. I can't help but wonder which extracted more. "Flav, is it really you?" teases Chuck D, as his wiry lieutenant bounds across the boards halfway through the third number. "Yeah, boyee," comes the reply, and the two go at it like the tag team they are, slam dancing, stage diving and buzzing with the enormous energy which has driven them through so many tours, hits and confrontations.

"I've made a few mistakes," admits Flav to an adoring rag-taggle of new headz, old school veterans and indie kids. "But I love you so much, I'd give you the shirt off my back," he adds, flinging his Ol' Dirty Bastard top into the rolling masses below. Chuck then spends 10 minutes berating other rap crews for coming to the UK and delivering below par performances. But with flavours of the month melting faster than ice-cream in the midday sun, is it no surprise that outfits tour here on the back of one hit? And give terrible shows?

Not everybody has the staying power of Public Enemy and it's certainly a relief to hear a group with a back catalogue. And what a back catalogue. From "Fight The Power", through "Rebel Without The Pause", "Shut 'Em Down", "My 98" and "My Uzi Weighs A Ton", they all raise the roof. Chuck D knows what time it is, though. In another speech, he talks about the band's last gig and unveils his plans for his own record label and coterie of acts under the name of Slam Jamz. One of these acts, Melquan, he bloods tonight.

Public Enemy may well have peaked, but this was still the best rap gig I've seen in a long, long time. I only wish I'd seen them at the height of their powers in Brixton in 1988.

Jake Barnes



Chuckin' it in

The man from Hard Times, he say 'Yes!'



TODD TERRY

Hard Times, Leeds

THERE was no way Todd Terry was going to pull this one off without cheating. Touched by the hand of God? Well, Maradona's ill-fated career has certainly been poetic justice. The same was supposed to happen to Todd tonight at Hard Times.

It begins as we'd expected. Todd arrives late, so his set, which is being recorded for future release on the Hard Times label, is already reduced from six hours to four. By the time he sets to work, people are growing impatient. His disciples are lurking around the booth to get a closer look at their man taking the ultimate test. And taking on his critics, most of whom stay away tonight. Many believe he doesn't deserve the right to reply.

The first two hours are typical Todd. Prime vocal garage cuts, rich in samples, mixed with blatant remakes of tracks like Danny Morales' instrumental cover of Mike Dunn's "God Made Me Funky". His one-level sound is just starting to get tedious when, out of nowhere, he eases in "Bounce To The Beat". Followed by CLS' "Can You Feel It", the record everyone wants to hear. The infectious riff provokes an emotional response.

This is as high as the evening can get, and the set subsequently evolves into a series of second-rate "Can You Feel It?" rave stabs. Until, that is, Todd peaks again, this time with "Can You Party". Then, just as the set reaches a true overload, the house lights are on. Dropping "Bounce To The Beat" once more, Todd is left with a rare grin on his face. He's answered the critics in the best possible way.

Yes, there are better DJs out there. But tonight's display has been an education in one man's music. In one man's crusade to invent, and then re-invent house. Maybe if he re-invented his personality, people would have more time for his sounds. Here, however, he shows signs of that. He actually plays other people's records, even though his choices are as predictable as The Bucketheads. "Is Todd God?" ask the new Hard Times T-shirts. To most here, he is. No matter that, to those rocking in the basement to Miles Hollway and Elliot Eastwick, he's the biggest waste of £3,000 ever. If paying that kind of money means Hard Times is the place where Todd Terry puts his name back on the map, then it may well have been worth it.

Todd may not be God, but he has certainly been touched by the hand of some kind of a deity tonight.

Ben Turner



CRAIG MACK/MC D

Subterania, London

MC D's black combat clothing says it all. He's up for battle. A battle against injustice, against racism, against inactivity. He opens with "Don't Judge A Book By Its Cover", spitting out the fiery lyrics with venom. In between tracks, he lectures the crowd on black self-determination and climaxes with a speech rather than a tune. By the time he abruptly turns on his heels, the crowd are dumbstruck.

Some 15 minutes later and big Mack's in the house. You hear him long before you see him, his foghorn voice causing the speakers to vibrate as he flings his trademark screech around the black walls of the venue to the death rattle of Schoolly D's "PSK". Duly he bounds onto the stage, screwing his face skywards and jerking his muscled body. . . And then it all goes a bit flat. Craig Mack is good on record, but his blatant lack of star quality undoes him in the context of a live show.

It's obvious why he was booed at his last UK appearance in January. Only "Flava In Ya Ear", his contribution to the canon of classic hip hop tracks, saves him from the same fate tonight.

Jake Barnes

JOURNEYS BY DJ

The Leadmill, Sheffield

THE idea of the Mega Tour having now deeply embedded itself into club culture, you can't help but approach the idea of a pre-fabricated night out with caution. Have the big boys with their corporate formulas taken the underground vibe out of clubbing?

The people behind the "Journeys By DJ" mix tapes have been invited to host the evening. Leadmills, a venue traditionally better known for rock than dance music, is decked out with acres of white sheeting over the shining hull, while intelligent lighting scans the throbbing dancefloor, offering teasing, split-second glimpses of stunning honeys. The 1,000-strong crowd bounces to the beat of Jay

Chappell, who takes control of the cross-fader from Rise resident Paul Chiswick. The atmosphere is electric.

With Rocky & Diesel stepping up to the controls to move the sound deeper, you might expect the vibe to come down a little. But no. The punters seem refreshed by the change and allow themselves to be rocked as the London duo mix it up in the style which has made them so great. Disco stabs are countered with hard industrial analogue sounds as the various musical genres roll effortlessly into one another.

Corporate clubbing it may be, but everyone's smiling and whooping.

Dr Butter

TIMESHARD

UFO Club, Dublin

TIMESHARD have an English, almost eccentric, take on techno. With plenty of creativity but a lack of expensive equipment, they disregard the rules for the unexpected.

Timeshard work their live set as though they were a trio of DJs, the ebbs and flows building from swirling ambience to pumping junglist beats. Guitarist Simon engages in subtle axe moves, but what emerges sounds as much like a 303 as a Fender. Meanwhile, Gobber and Steve tweak their knobs, bouncing about as they concoct lots of analogue action. "25th Century" shows off their more reflective side and, at times, sounds like an acid rock version of Nineties dub. The crowd are also treated to the spaced-out skank of "Zero" in all of its throbbing expansiveness, while "Photon" layers FX onto tough beats. Think of Eat Static, Timeshard's label mates, in their more dancefloor-friendly moments.

The crystal on top of Gobber's Moog cannot, however, protect him from the technical difficulties which seem to haunt so much live techno. As a result, Timeshard's cosmic techno never really takes off into the outer reaches. But at least it manages to keep it's feet firmly on the floor.

John Collins

DJ DUKE

The Voodoo Rooms, Glasgow

WATCHING DJ Duke's little woolly hat bobbing up and down and his Puma States furiously tapping away, it's hard not to forgive him for his history of cheese.

Undoubtedly the most enthusiastic guest the Voodoo Room has seen in the last year, he puts as much effort into pumping his fist to the beat breakdowns as he does his mixing. Which is to say nothing of the time he spends gawping at passing girls.

Duke's two-hour set is masterfully constructed and faultlessly executed. His speedy mixing whips up the assembled satin tops and checked shirts with classic tracks like Robert Armani's "Circus Bells", A Guy Called Gerald's "Voodoo Ray" and Paperclip People's "Clear And Present Danger", but the cuts most often fished out of the record box are on his own Power Music label. And it's with these that he gets really excited. As he plays the DJ Duke mix of Roy Davis Jr's "Dance With Me" and his severe acid version of "White Lines", the crowd catch his contagious passion. They obviously understand that there's more to this guy than simply blowing his own whistle.

Rory Weller

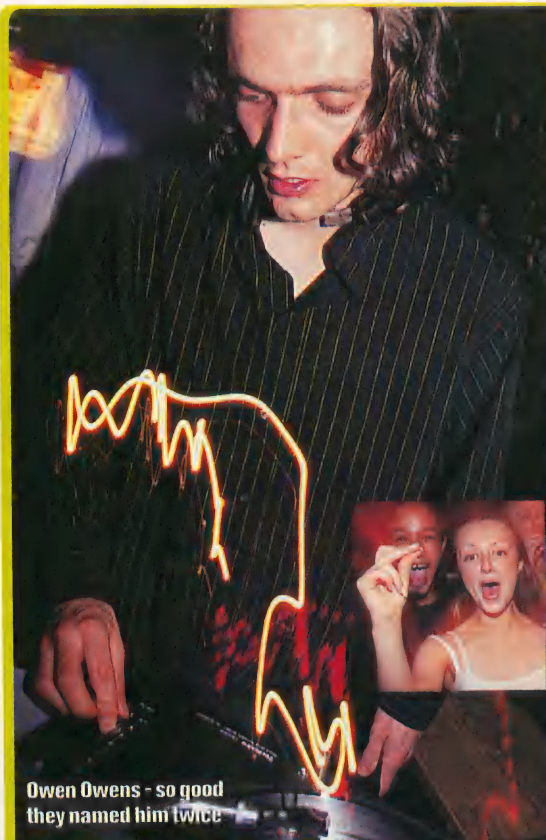
BARBARA TUCKER

Queer Nation, London

WHAT better way for Strictly Rhythm to launch their "Pride '95" album (the profits of which will go to AIDS sufferers) than a Barbara Tucker PA at Queer Nation? The crowd have already been warmed up by Princess Julia and Billy Carroll from New York's Roxy Club - who play a selection of soulful garage, tribal beats and disco gems - by the time Ms Tucker glides through the excited throng. With some raunchy plastic gear, two wigs, all manner of chains and a 100 per cent performance, she's like a queen.

The beats roll and Barbara begins with a medley featuring "Get Lifted" and the new "Stay Together". Singles and couples of all colours and persuasions flash flesh on the floor, immersed in sweat and showered in red roses from the lady herself. The atmosphere reaches fever pitch as Barbara, now almost fully stripped off, helps eager punters up onto the stage and leads the way with her sexy moves. "Beautiful People" is the encore, accompanied by appreciative shouts of "Work it girl!" She sure did.

Michael Morley



Owen Owens - so good they named him twice



Peak viewing time

SLAG

The Steering Wheel, Birmingham

"If my crowd don't hear a piano tune at least every five minutes, it's over the DJ box and down the fucking stairs," laughs the bloke in the wispy blonde wig.

"I actually had to do that once."

Built like a brick shithouse, Pat is half of Savage Promotions. His partner is called Tat. One gay and one straight, they're surveying the dancefloor as the clock ticks towards midnight, watching several pairs of G-strung buttocks shake about and a glammed up couple wrap themselves into a snog beneath the cage. As for the ladies, well they've started to get frisky too, their arms up in the air, safe in the knowledge that, in a club patrolled by two butch trannies, Chrissy Darling and Twiggy, they won't be bothered by any lecherous geezers.

This is SLAG, the wild party heaven in which, as Pat explains, "The DJs believe in playing a lot of handbag - serious handbag". And that's not an exaggeration.

Tonight is the club's first birthday and, with no warm-up set in the offing, DJs Smith & Jones are pumping vocals, vocals and more vocals out of the speakers. The odd piano break gives the crowd only the briefest of breathers. What we don't have to suffer here is the grand-a-night royals, the big name jocks who more often than not quieten clubs with their sour mixes of pancake-flat garage.

Sweat is what the SLAGs want and Pat and Tat are proud of their residents, all up-and-coming DJs: Smith & Jones, Paul Rockard, Simon Baker, Mistress Mo and Owen Owens, the latter being their virtual love-child. Owen was christened by Pat, who named the DJ after the cheesy versions of British Homes Stores which grace certain small towns. The name stuck to the poor sod, but it didn't stop him from giving up college when he discovered Technics. One-and-a-half years later, he's now the top SLAG jockey.

"Mixing it up, that's what it's all about," explains Owen in a kind of Welsh via Manchester accent. "I don't like playing bang-bang-bang tracks which have the same bassline all night long. I like to take the night up and down with piano and a lot of Italian trance records, but do it in an accessible way. Anything to make me dance if I'd paid to get into a club."

When he stops gabbing and takes over the controls, the crowd get the biggest rush since "Star Wars", while I somehow manage to attract a bloke in a dress who wants to give me some toffees. What's more, seeing as how the air conditioning seems to be taking a break, they're all melting. Which might also explain why the dancers are getting filthier by the minute, going way beyond the normal hands-in-the-air or straight-laced four-beat coasters crowd. They're like the kids from "Fame" high on SLAG fever.

All together now: "I wanna live forever..."

Rowan Chernin

BANDULU

The Orbit at After Dark, Morley

IT'S The Orbit's fourth birthday and the entire under-25 population of Morley wants to take part in the celebrations. By nine, the doors are locked tight, with hundreds left outside - sardines desperate to clamber into the can. Inside, the lucky fish are wallowing in shirts-off, sweat-dripping, shoulder-to-shoulder dancing.

David Holmes is a seriously good DJ to have as a warm-up. By the end of his set, people are hanging, bat-like, from every nook and cranny. There are lots of bald men here, stridently pummeling the air with their fists. If anyone says techno is dying, direct them to Morley and let them watch the enthusiasm and the passion. It might have been overcome by jungle elsewhere, but at The Orbit, things continue much as they have for the last four years.

Infected with dubbed-up basslines and jam-full of percussion, Bandulu's brand of techno is as in your face as you can get without plastic surgery. Trapped on a tiny stage, MC/vocalist Lucian can't move his arms without thumping someone in the crowd. John and Jamie meanwhile bounce around their keyboards, dragging up one bowel-ripping noise after another. As the beats pile up,

they push out the walls of the group's tiny prison, their energy pulsing out to fill the room. By the end, they look as if they're playing Wembley.

Lucian's gaunt body and massive stage presence hold the act together. He makes even the most banal of MC exhortations sound original, growing out ruff-style, "Energy, energy, pick it up...", working the surface of the sound while his colleagues tweak at the foundations. Old classics like "Presence" and "Illegal Rush" flame past, making the bald men almost fall off the balconies in ecstasy. New tracks like "Rank" show an even darker side to Bandulu than before, the craggy, scratchy sounds throwing the dancers off-kilter and into each other.

The current single, "Changing World", sums them up. The track is dark, harsh and hypnotically scary. This is thrash-dub, like tempered black steel.

Lucian drives the crowd on like a psychotic aerobics teacher - "Move it, move it!" - and the crowd responds, refusing to wilt in the heat. This could be the start of a rather beautiful friendship.

Vaughan Allen

The Band for Ulu



Rise 'N' Shine

PHOENIX FESTIVAL

Stratford-upon-Avon

WELCOME to a disused airfield on a (barely) grassy plain. Welcome to Phoenix and to the delicious irony of a celebration of the repetitive beat. Okay, with the likes of Bob Dylan and Paul Weller headlining the main stage you can tell it's supposed to be a rock 'n' pop festival. But the truth is, dance beats are everywhere.

Especially in the Megadog tent, a world which revolves around techno-trance, techno-ambient-dub and freefalling world beats. To help the mood along, there's an audio-visual unit projecting shapes, colours and textures, which shift and change according to the rhythm of the music. Even those who stay here for each of the four 12-hour days never see the same image twice.

Megadog's mega names include The Orb, just back from the States and performing behind a sheet, closing their set by playing "Singing In The Rain", and Fluke, who seem to be taking up Underworld's challenge and running. Then there's Ultramarine, whose jazzy melodic techno (complete with two female singers and live bass and clarinet), is the equivalent of a much-needed warm shower, and Transglobal Underground's flirtations with cross-cultural fusions.

The Drum Club and Eat Static offer something faster, but they also sound a bit too predictable. The same goes for The Chemical Brothers. They might well think they're innovators, but they're not. You want phat beats? Try Empirion. You want inspired, freeform techno? Try Banco De Gaia, Innersphere and the artful Higher Intelligence Agency - three of the most interesting acts on the bill.

Loop Guru and Tribal Drift are expected to slow the pace. Some chance. The former are more tribal than transcendental, their grooves more raw sex than light-headed spirituality. If they had more live instruments, they'd probably become another Can. Tribal Drift similarly use both ancient and modern sounds to create mantra-like melodies with a constantly itchy techno rhythm on the back burner.

The DJs in the Megadog arena dish out rave with a dash of psychedelia. Plain and simple. The real spinning stars of the long weekend are, in fact, The Third Eye Posse, who bravely set up camp just outside the main field. They call their tent Sybil Twirl's Temple and it remains open all day and all night. Somewhere in the middle of the beats, the breaks and the amazing vibe, comes the "Spaceways" record on the Cup Of Tea label. What a way to be truly revived. Thank you, Grindi.

And thanks to Underworld, who are not only the highlight of the entire Megadog bill, but also of the main stage on the final day. What is it about these guys? They are endlessly sensational. As is Tricky, another who plays with technology at will. He has a decidedly musk sound. People say he's mad, which means he's a very talented man who tries to behave like a normal one. This could clearly be seen as he wandered around the main arena, trying to blag as many items as possible from the stall holders, while being followed by a trail of young fans. The Pied Piper couldn't have done a better job.

Ice T also made a few friends, but he lost even more along the way. His band, Body Count, are dull, giving his overtly sexist rap routine no movement whatsoever. Those who visited Body Count in the "Melody Maker" meet-the-artists tent, must have been rather confused by them saying "Fuck the police" and calling for world peace in the same breath. Public Enemy's mightily funky tunes and wise words make much more sense.

If house and techno are the music of today, then funk is our folk. And those who have heard the likes of War, Bootsy Collins and George Clinton via samples have a chance to experience the real thing. The first two are the heroes of Kiss FM's Jazz Stage. As is Guru's Jazzmatazz project, - the line-up of which briefly includes the main man's old Gang Starr partner, DJ Premier - and the highly funky Galliano. Wicked. George Clinton meanwhile truly wows the main stage. Eccentricity is a quality which definitely gets better and better with age.

But it's not just the tents and the stages which offer thumping beats. Phoenix may be perceived by many as a rock festival, but listen to the sounds blasting from the ghetto-blasters, the food stalls and the fair rides and, long before the weekend is over, you realise that it's actually all about dance. The stamping of feet and the raising up of hands towards a silvery full moon. . . No wonder there was so much bloody rain.

Ngaire-Ruth



Fly by night

Double exposure

An old flame



Alien culture



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FUN HOUSE

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TOPGROOVE
FERGUS - KRISS KING

CLUB APOLLO

CHRIS N JAMES
GORDON BLYTH
BOGEY - TUFTY

BANK HOLIDAY SUNDAY
27TH AUGUST
7:00PM - MIDNIGHT

FUN HOUSE

THE TWO GIANTS OF THE
SCENE IN THE FUNHOUSE
CARL COX
(4 HR SET)
ALSO M ZONE

CLUB APOLLO

FARLEY
JACKMASTER
FUNK
(THE GODFATHER OF HOUSE)
TANNY - TUFTY

2ND SEPTEMBER
8:00PM - 2:00AM

FUN HOUSE

COLIN FAVER
STEVIE K
FERGUS
KRISS KING

CLUB APOLLO

PETE
WARDMAN
GORDON BLYTH
TUFTY - BOGEY

16TH SEPTEMBER
8:00PM - 2:00AM

FUN HOUSE

COLIN DALE
SIMON SMITH
FERGUS
KRISS KING

CLUB APOLLO

PHIL SAGER
CHRISTIAN
JOHNSON
TUFTY - BOGEY

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The criticisms are many. Too hard, too fast, too male, too drug-oriented too anally retentive...

So what exactly is

THE STATE OF TECHNO in 1995?



Techno no, no, no, no?

CRISIS A COME, CRISIS A GWAN," went Bandulu's recent rallying cry. They may have been referring to events on a broader, more global scale, but they could equally have been talking about the seemingly uncertain state of techno in the UK.

Techno, so the mutterings go, has passed its heyday. The number of techno clubs is dwindling to a hardcore few. The music has reached a state of creative palsy, crippled by its refusal to espouse new rhythms or sounds, the lifeblood of "purity" proving to be a kiss of death. Look around, some say, and compare the overwhelmingly disproportionate number of teenagers weaned on the hyper-on sounds of jungle and rave to those graduating from the Young Techno Lovers Academy.

And compare the situation in Britain to that in Germany, where an estimated 400,000 people recently came together for Berlin's Love Parade. A country where techno is as much a part of popular culture as soap operas and beer mugs.

Surpassed in the hype stakes now by not only jungle but also trip hop and the ubiquitous sounds of handbag house, techno's chances of integration into the British mainstream are reckoned to be gone. Oppressed by the use of Ecstasy, by being too hard, too fast, too male, too anally retentive...

The criticisms are many. But are we really saying, "no, no, no" to techno?



"Is techno on the wane?" ponders Felipe Rosa from Ultimate, the DJ agency. "Yes, in a manner of speaking it is. There are only a limited number of venues out there that actually know what they're doing. It's become a very purist scene, which is probably why there are only 10 decent techno clubs in this country."

As the agent for major players like Luke Slater, Dave Angel, Colin

Dale, Laurent Garnier and more, Felipe Rosa is well placed to comment. And few would disagree. It certainly feels as though the outlets for hearing true techno are dwindling.

There are, of course, pockets of resistance. Stand in the middle of the dancefloor of Final Frontier at Club UK in London on a Friday night, with 1,000 raging technoheads

pushed past boiling point as Robert Armani bangs out his trademark 150bpm set, and it's clear that there are still plenty for whom a fistful of drugs and a night of scorched-earth electronica are the sole *raison de weekend*. Around the country, clubs like Liverpool's Voodoo, Paisley's Club 69, Newcastle's Bloated, Edinburgh's Pure, Manchester's Bugged Out and Birmingham's House Of God also keep the flame burning.

Compared to two years ago, however, you can't help but sense that the groundswell of support for techno nights is contracting. Back then, you were spoilt for choice. In London, Friday night was techno night, as clubs like Megadog, Sabresonic, Analogue City, Open All Hours and Dancekult offered a plethora of outlets. During the week, the situation was similar.

But today, there are only a few solitary bastions of techno clubbing outside the weekend. Again in London, a club like Skism attracts a crowd of a mere 150 (however hardcore) to its Thursday sweat-downs, where two years ago The Drum Club could regularly expect over 500 on the same night. Outside the capital, weekday techno nights are rarer than hen's teeth in the Arctic.

"People just don't want to make the effort," notes Skism's acclaimed resident DJ, Mark Broom. "They don't want to go out to hear the music."

The key word is "effort". For many, the experience of listening to techno has become a chore, rather than pleasurable – probably due to the continued association of the music with Ecstasy. Thus, many of those for whom taking Ecstasy is no longer a treat, find themselves unable to relax in a club atmosphere where the musical agenda is set by the use of a drug they spurn. Look at the age-span of any of the country's leading techno clubs and you'll find it dominated by the under-21s.

It seems that, for those outside that category, those who originally provided the impetus for the club scene, the time has come to move on.

ONE of the complaints frequently levelled against techno clubs is the highly unfavourable ratio of males to females compared to jungle or house nights. With their focus on sweaty abandon and sometimes aggressively intense rhythmic manifestos, techno clubs are increasingly alienating female clubbers.

Luke Slater saw the potential for single-sex club zones when he recently played in Italy. And it wasn't pleasant. "It was quite frightening," he recalls. "The gig was

outside and there were no girls there at all. It was entirely blokes, most of them with crew cuts. By the end of the night, they were all standing around the decks, like this male army watching me play. I was pretty scared. And that's quite horrible."

This is an extreme example, but it must surely mirror many first timers' feelings on entering your average British techno club. That it took place in Italy is also indicative of the spread of techno throughout Europe and beyond. Earlier this year, for example, Dave Angel found himself playing Ohio one weekend, Leipzig the next, and the Shetland Islands after that. He has DJ friends who have been to Hong Kong and even Ghana. But one country has emerged as the most potent bearer of the techno flame.

"Everybody talks about Britain having the greatest scene on earth, but that's sadly faded away over the last couple of years," reflects Angel. "I have to take my hat off to the Germans. It's really happened over there."

Or, as Luke Slater wryly puts it, "Over there, a good club is as common as Texaco garages are here."

During the last couple of years, Germany has become the crucial testing ground for breaking UK techno DJs. Thus, it is perhaps no surprise that many of these spinners are now turning their backs on their domestic scene.

"Luke Slater is the classic example," says Ultimate's Felipe Rosa. "It's difficult to get him work in Britain. Only a few promoters actually know who he is – people like Lost, Voodoo and After Dark. Compare that to the situation in Europe, where I can have him booked up for three weekends out of four. And it's the same with Colin Dale, Gayle San, Trevor Rockcliffe, Daz Saund..."

Proof of this came with a recent three-month tour organised by German club magazine, "Frontpage". They took a risk and asked the then relatively unknown Daz Saund and Trevor Rockcliffe to play. By the end of the tour, the fees which the DJs could command in Germany are said to have more than doubled.

"Where once they were no-hopers in that country, now they're suddenly megastars," declares Rosa.

Meanwhile, here in Britain they can hardly get arrested, let alone a busy spinning schedule.

PART of the blame for this surely lies with the incredible velocity at which the British dance scene propels itself towards newer, undiscovered terrain. There has always

been an incessant search for the new sound, the very latest innovation, and the result of this unceasing quest for the aesthetics of invention is a never-ending fragmentation of every fresh scene which comes along.

Ten years ago, it was all simply "house" music. But today, there's a myriad of genres and sub-genres, and affiliation to one too often means the exclusion of all others.

Inevitably, the market for "pure" techno has shrunk as the choices of alternatives have increased. It's an unavoidable aspect of the British music scene and its furiously rapid turnover rate.

So has this reduction in the size of the market been reflected in record sales? Mike Hazel of Kudos Distribution (the company responsible for some of our top electronic labels,

including Ifach, Otherworld and Rotation) believes it has.

"If we have a record which does over 2,000 copies, we're like, 'Yes!', as it has obviously really made a huge impact," he notes. "Otherwise we're aiming for 1,200 to 1,500 copies. But a few years ago, I did my own white labels and I could easily sell 1,000 by just going around in a car myself."

"We see no evidence of a decline in techno, but we have noticed that many very credible techno labels seem to be hitting a sales ceiling," adds Hazel's partner, Danny, in a faxed statement. "There is now a very loyal, but nonetheless limited fan base for pure techno."

Creatively, club-oriented techno (as opposed to the home-listening/experimental end of the spectrum) also appears to have reached something of a peak.

"People think, stick the 4/4 beat in, get the 909 hi-hats in, add a Basic Channel sound and away you go," points out Mark Broom.

The fact is that techno is no longer about the assimilation of new sounds (in contrast to jungle or trip hop, which are expanding their influences daily). The pattern has been dictated. Techno is about refinement. It knows its task, its boundary, its definition, if it's going to make people dance, and any developments are merely marginally incremental rather than revolutionary.

Take Kenny Larkin's "Metaphor". Although it's a brilliant record, it adheres so closely to the traditional sound of Detroit techno that it simply seems like the decorative wall at the end of an aesthetic cul-de-sac.

A KILLER club record, that's all that techno can aspire to now. Luke Slater, who has delivered some of this country's finest ever techno as Planetary Assault Systems and Morganistic, agrees.

"It's not delving into new areas. It has just settled into a groove. But I don't necessarily think that's a bad thing. Techno has had its period of evolution."

But has it lost identity in the process?

"I just prefer to call it house, because that's what it is now."

At the time of writing, there's a frenzy of anticipation at the news that Jeff Mills' next Axis records are about to drop and that R&S are gearing up for albums by Derrick May, Kirk Degiorgio and Stacy Pullen. Plus, of course, the imminent release of our very own Dave Clarke's "Red 3". Britain, ironically for a country with relatively so few outlets in which to hear it, is producing the finest electronic music of the last few years, as a host of labels and artists (Ferox, Peacefrog, GPR, Ifach, Radioactive Lamb, Luke Slater, Dave Angel, Plaid, Pentatonik, Global Communications, U-Ziq...) spearhead the sound of the 21st Century.

Perhaps there's no reason to be pessimistic, after all. Just as long as you don't intend to dance to any of it.

Or, as Dave Angel puts it with a laugh, "We may not be partying that hard any more, but we still know how to make the fucking music, man!"

Dave Angel



NAME: Charlie Gower

AGE: 19

OCCUPATION: Work experience at PR company

HOW DID YOU GET INTO TECHNO? Through going to clubs like Vapourspace and Analogue City. Some of the Plastikman stuff, too. Richie Hawtin is still one of my favourites

LAST GOOD TECHNO CLUB YOU WENT TO: Vapourspace

FAVOURITE CLUBS: Analogue City was my favourite, but it's shut now, which pissed me off. But Vapourspace looks like it's going to happen

IS THE TECHNO SCENE GETTING SMALLER OR BIGGER? Bigger, definitely. There are a lot more shops

stocking techno now. And more records coming out every week

IS TECHNO MORE OR LESS CREATIVE THAN IN THE PAST? A lot of people seem to be doing the same sort of stuff. A lot of artists are jumping on the same vibe

FAVOURITE DJ: Richie Hawtin

WHICH ARTISTS/PRODUCERS/LABELS ARE KEEPING THE TECHNO FLAME ALIVE? Cheap, Relief, M Plant, Axis

DO YOU LISTEN TO ANYTHING OTHER THAN TECHNO? I've been getting into some of the less hard jungle stuff, like Metalheadz and Photek. Also Mo' Wax and hip hop

WHAT'S THE FUTURE FOR TECHNO? Hopefully it will still be able to be partially underground, because that's what it's about

IS THERE LIFE AFTER TECHNO? Yeah, definitely. There's life after anything



NAME: Anthony Niall

AGE: 32

OCCUPATION: Unemployed

HOW DID YOU GET INTO TECHNO? I'd always been interested in the

psychedelic side of things and my brother took me to a rave where Jeff Mills was playing. I've never looked back!

LAST GOOD TECHNO CLUB YOU WENT TO: Final Frontier at Club UK for Robert Armani

FAVOURITE CLUBS: Final Frontier is the only club playing up-to-date techno

IS THE TECHNO SCENE GETTING SMALLER OR BIGGER? I think it's very gradually getting bigger, with more people coming over to it from other scenes

IS TECHNO MORE OR LESS CREATIVE THAN IN THE PAST? I'd say more. There's more experimenting, using new sounds and not just making any old track

with samples

FAVOURITE DJ: Jeff Mills

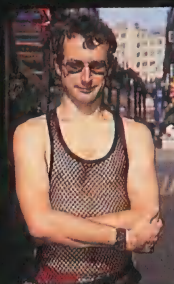
WHICH ARTISTS/PRODUCERS/LABELS ARE KEEPING THE TECHNO FLAME ALIVE? Luke Slater, Joey Beltram, Jeff Mills, anything on UR or Drop Bass Network

DO YOU LISTEN TO ANYTHING OTHER THAN TECHNO? Anything percussive. Drumming music from all around the world

WHAT'S THE FUTURE FOR TECHNO? More and more people will get into it as they realise the music is good. I also think people will explore new dance forms and base music around that, rather than

just using the 4/4 beat

IS THERE LIFE AFTER TECHNO? I suppose so. Man has always used music in one form or another and he's always danced under the influence of various drugs



Let it roll

What The Public Thinks

NAME: Yoko

AGE: 29

OCCUPATION: Sales Assistant and DJ on Chillin' FM

HOW DID YOU GET INTO TECHNO?

I'd been into house since the Eighties, so I just got into it naturally. Derrick May was also an inspiration

LAST GOOD TECHNO CLUB YOU

WENT TO: Final Frontier at Club UK

FAVOURITE CLUBS: Final Frontier, Return To The Source

IS THE TECHNO SCENE GETTING SMALLER OR BIGGER? Bigger

IS TECHNO MORE OR LESS CREATIVE THAN IN THE PAST? Oh yes, better now. It wasn't so good in the early days

FAVOURITE DJ: Andy Weatherall

DO YOU LISTEN TO ANYTHING OTHER THAN TECHNO? Soul music and Eighties disco

WHAT'S THE FUTURE FOR TECHNO? I think it's promising, but I never really think about it. The scene in Japan is small, but I haven't been back there for two years



NAME: Keith Bendel

AGE: 23

OCCUPATION: Unemployed

HOW DID YOU GET INTO TECHNO?

Es! And the first time I heard "Pacific State" by 808 State

LAST GOOD TECHNO CLUB YOU

WENT TO: Bugged Out,

Manchester

FAVOURITE CLUBS: Analogue City, Lost, Bugged Out

IS THE TECHNO SCENE GETTING

SMALLER OR BIGGER? I don't know. It's totally

overground now. Nothing's underground

IS TECHNO MORE OR LESS CREATIVE THAN IN THE PAST? I think it's a bit stagnant, a bit dead, actually. It

needs to move on a bit

FAVOURITE DJ: The last good person was Juan Atkins

WHICH ARTISTS/PRODUCERS/LABELS ARE KEEPING THE TECHNO FLAME ALIVE? Underground Resistance,

Dave Angel, anything from Detroit, Stefan

Robbers and the Dutch

DO YOU LISTEN TO ANYTHING OTHER THAN TECHNO? Mainly

Seventies progressive rock, like Can, Led Zep,

Gong, plus Kraftwerk and some jazzy stuff

WHAT'S THE FUTURE FOR TECHNO?

I suppose it has to evolve a bit more. Maybe

everything's going to go all techno-jungly

IS THERE LIFE AFTER TECHNO? I hope so



The Techno League Of Nations

HOW TOUGH IS YOUR TECHNO?



THE SQUAD

THE LABELS

THE SOUND

WHAT INFLUENCES THEIR SOUND?

CLASSIC RECORDS OF RECENT TIMES



HOLLAND
Is their techno as good as their cheese?



USA
Are they the super power of techno?



BRITAIN
Does their music fare better than their football teams?



JAPAN
Are their sounds as mad as the Tokyo metro system?



ITALY
After Italia-house, is their techno pasta it?



FRANCE
Do those Gallic types know their onions?



AUSTRALIA
Can they ever make up for Rolf Harris?



GERMANY
Are they as fast on computers as they are at grabbing sunbeds?



AUSTRIA
Do they know their Mozart from their Maurizio?



ISRAEL
Are they havin' it in the kibbutz?

Zki Et Dobre, Edge Of Motion, Jeroen Vereheij, Stefan Robbers, Eric Van Den Broek, Misjah Et Tim, Connexion Machine, Speedy J, Miss Djax, Steve Rachmad, Orlando Voorn

Dan Curtin, Drexciya, Mad Mike, Jeff Mills, Juan Atkins, Carl Craig, Damon Wild, Kenny Larkin, Robert Hood, Josh Wink, Kelli Hand, Joey Beltram, Dan Bell

Dave Clarke, Bandulu, Cristian Vogel, Carl Cox, Orbital, Russ Gabriel, Luke Slater, Dave Angel, Peter Ford Et Mark Broom, Tim Taylor, Andrew Weatherall

Ken Ishii, Tsuyoshi, Susuma Yokota, Sakuma, Fumiya, DJ Kudo, Nav Katze, Fumiya Tanaka

Passarani, Miki, Stefano Nofferini, Francesco Farfa, Visnadi, Joy Kitikonti, Sandro Galli, Riccardo Rochii, S'Longo, Mondo

Laurent Garnier, Ludovic Navarre, Daft Punk, Scan X, Juan Trip, Lady B, Sander Kleinenberg, Eric Rug, Les Pingouins

HMC, Josh Abrahams, Asio, Paddee, Jack Haywire, Stride, Vladimir Titti, Prime 8, Zen Paradox, Quench, Black Lung, Shaolin Wooden Men

Acid Jesus, Maurizio, Pascal FEOS, Hardfloor, Thomas P Heckmann, DJ Hell, Air Liquide, Burger Industries, Pulse, Oliver Lieb

Patrick Pulsinger, Memory Foundation, DIN, Abuse Industries, Dan Lodig, Erden Tunakan, Electric Indigo

Ronnie Rosenthal and 10 of his mates. Whoops - sorry, they're footballers. Er, Israel's techno scene is still being assembled. But don't hold your breath.

Djax-Up-Beats, Touche, Urban Sound Of Amsterdam, X-Trax, Prime, Eevo Lute, 100% Pure, Work, Shiver, Essit Muzique, Timeless, Brave New World/EC

Axis, Seventh City, Underground Resistance, Bassex, Direct Beat, Ovum, Synwave New York, Relief, Hardkiss, Metroplex, Planet E

Warp, Plink Plonk, Peace Frog, Ifach, Cosmic, Soma, Irdial, ART, ITP, Rising High, Nova Mute, Emissions

Sublime, Reel Musiq, Tremor, East Edge, Subvoice

Nature, ACV, Area, Test, Muzak, Models Inc, Plasmek

F Communications, Step 2 House, GGS, Pumpkin

Juice, PSY-Harmonics, Dirty House, Aswand

Basic Channel, Harthouse, Klang, Delirium, Trope, Disko B, Blue, Eye Q, Force Inc, Bunker

Cheap, Abuse Industries, Pomelo, Moritz

Schmuckster Trax, Negilah Nosebleeders, Telaviva Acid House... Possibly

Spiky and melodic with a frisson of disco overload, their sound spins faster than a windmill in a hurricane. Combining smooth house and silky techno, it's the sound all music lovers should groove to

Very pure. Chicago and Detroit continue to beam their soundwaves across the globe and, with little mainstream crossover potential at home, compromise has long been off of the agenda

Well rounded, skillful in attack and cunningly defensive about its identity. Their forceful adventuring is spoilt only by a workmanlike reluctance for showmanship

Although often as indecipherable as a Japanese newspaper, when it makes sense, it's as beautiful and fragile as crystal wind-chimes in a paper pagoda. When it doesn't, prepare to be baffled

Veering from the volatile to the volcanic and often going completely out on a nutty limb, Italy has more strains of techno than politicians under investigation

Basically, it's the sound of F Communications. Which means swoonsome, chic trance and techno, coupled with a fondness for smooth jazz sexuality. Pure poetry for the bedroom gymnasts among you

Juice run the show here, with whirlwind kick-drum techno bridging the gap between Carl Cox and Jeff Mills. The techno scene in Adelaide is fiercely underground, while Melbourne artists like Stride provide sharp dubby house

Metallic, trancey and very, very rigid. The new school of electronic weirdisms continues to grow, along with a regression to old house principles

You want weird, they got weird. Weirder than watching "The X-Files" on acid. Often dirty, roughneck, lo-fi and constructed with tongues firmly planted in cheeks

We're reliably informed that there is a banging Goa trance scene in Israel, though scenes of religious devotion at the Wailing Wall are apparently often mistaken for a full-on koshertastic club frenzy

They don't give Edam about the odd slab of cheese here and there, but they've elevated the sound of pleasurable in-flux consistency to an art

Influences? What do you mean influences, you whippersnapper? These people *are* the influences!

Dutiful grovelling at the altar of American techno, combined with a total unwillingness to compromise. And tonnes of "acid fucking house" attitude

Having once heard a bootleg recording of "Strings Of Life" on overseas ham radio, and attempting to interpret it on the most sophisticated technology available to mankind

Definitely not like Mama - or any other members of the Techno family - used to make it. Lashings of acidic sauce served up on a solid base of 4/4 dough, with electronic anchovies to go. Not to everyone's taste

Anything from blues and jazz, to lush Euro-trance and purist Detroit metallica techno. A Gallic temperament means they couldn't give a toss what you think but, so far, that hardly matters

Crap TV and sweltering heat forces the Aussies to hibernate, hence the rash, rotating rhythms of the Juice sound. Hearing anything on Axis and UR helps to forget that the rest of the world is calling them second-rate British people

Old marching tunes and an absolute insistence on order. Of course. With Kratwerk, Neu, Tangerine Dream, their influences still linger, along with an increasing predilection for proper Chicago house

The KLF, Basic Channel and early Stockhausen. Known for their ridiculous sense of humour and penchant for Seventies pornography, Austrians make techno like they don't expect anyone to ever listen to it

Several thousand years ago the walls of Jericho came tumblin' down. They've been trying to do the same thing more recently with their banging techno. As yet, nothing has budged

2001 - "Never Ending Cycle" (Eevo Lute)... Sterac - "Sitting On Clouds" (100% Pure)... Gerd - "Vorpall Blade" (Brave New World)... Secret Cinema - "Timeless Altitude" (Music Man)... Tata Box Inhibitors - "Plasmids" (Touche)

Drexciya - "The Journey Home EP" (Warp)... Octave One - "Foundation" (480 West)... Infiniti - "Game One" (Metroplex)... Jeff Mills - "Axis 11" (Axis)... DBX - "Losing Control" (Peace Frog)

Dave Clarke - "Red 2 (Of 3)" (Bush)... Bandulu - "Guidance" (Infonet)... Planetary Assault Systems - "Volume 3" (Peace Frog)... Dave Angel - "Artech" (Rotation)... Centuras - "Chrome Peg" (Junior Boys Own)

YS - "Meditational Slumber" (Apollo)... Ken Ishii - "Garden On The Palm" (Apollo)... 246 - "Go Up" (Reel Musiq)... Vampirella - "Vampirella" (Subvoice)... Yoshihiro Sawasaki - "Neo Crystal" (Sublime)

Passarani - "2099" (Nature)... Visnadi - "Racing Tracks" (UMM)... Various Artists - "EP 1" (Nature)... Ziet-O - "The Sheltering Sky" (Area)... Sandro Galli - "Come Into My Acid" (ACV)

DS - "Volume One" (F Communications)... Juan Trip - "Louis' Cry" (F Communications)... Alaska - "Deuxieme EP" (F Communications)... Perry Et Rhodan - "Smile" (Step 2 House)... Daft Punk - "Itchin' Et Scratchin'" (Soma)

Stride - "Theory" (Blue Sector)... Asio - "Hi-Tail" (Juice)... Rotation - "Moondund" (Juice)... The Headmaster - "Teg" (Blue Sector)... HMC/Asio - "Tropic Of Capricorn" (Juice)

Phyllips Track - "Volume 2" (Basic Channel)... Trope - "Amphetamine" (Trope)... Acid Jesus - "Move My Body" (Exploding Plastic Inevitable)... FEOS Versus MSO - "Music Was Sent" (Ongaku)... Taucher - "Infinity (Hardfloor Remix)" (Dance Pool)

Sluts 'N' Strings Et 909 - "Pretty Face" (Disko B)... Patrick Pulsinger - "Pomo LP (Disko B)... Memory Foundation - "Memory Foundation" (M-Plant 3)... IO - Claire Doublepack" (Cheap)... Potuznik Et Wallner - "Retroman" (Loritz)

Er...



THOSE WHO FAILED TO QUALIFY: Belgium, Canada, Peru, Mexico, Luxembourg THE UNDERDOGS TO WATCH OUT FOR: Finland, Canada, Spain, Croatia, Ireland

The album cover for Ruby Paraffin features a dark, textured background with a large, vertical, greenish-blue rectangular shape on the right side. The word "ruby" is written in a stylized, white, lowercase font in the top left corner.

ruby

paraffin

the debut single

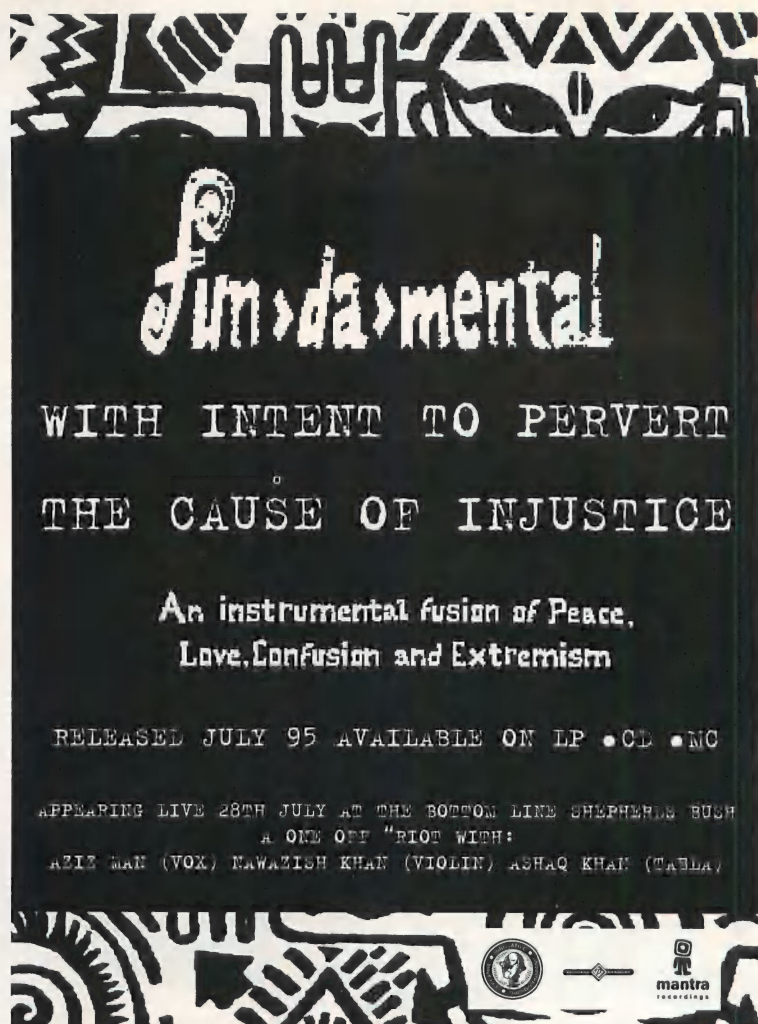
featuring remixes by Red Snapper,
Wagon Christ, Dead Elvis & Mark Walk

available on cd1 cd2 cassette

monday 4th september

a creation records product

<http://www.musicbase.co.uk/music/creation/>

The album cover for Fundamental has a black background with white text. At the top, there is a decorative border with a repeating pattern of stylized eyes. The title "Fundamental" is written in a large, stylized, white font. Below the title, the text "WITH INTENT TO PERVERT THE CAUSE OF INJUSTICE" is written in a smaller, white, sans-serif font. Further down, the text "An instrumental fusion of Peace, Love, Confusion and Extremism" is written in a smaller, white, sans-serif font. At the bottom, there is another decorative border with a repeating pattern of stylized eyes. The text "RELEASED JULY 95 AVAILABLE ON LP • CD • MC" is written in a small, white, sans-serif font. Below that, the text "APPEARING LIVE 28TH JULY AT THE BOTTOM LINE SHEPHERDS BUSH" is written in a small, white, sans-serif font. At the bottom right, there is a small logo for "mantra recordings".

Fundamental

WITH INTENT TO PERVERT
THE CAUSE OF INJUSTICE

An instrumental fusion of Peace,
Love, Confusion and Extremism

RELEASED JULY 95 AVAILABLE ON LP • CD • MC

APPEARING LIVE 28TH JULY AT THE BOTTOM LINE SHEPHERDS BUSH
A ONE OFF "RIOT WITH:"

AZIZ MAH (VOX) NAWAZISH KHAN (VIOLIN) ASHAQ KHAN (TABLA)

The album cover for Ultramarine Bel Air features a dark, abstract background with a large, yellow, rectangular shape in the center. The word "Ultramarine" is written in a white, sans-serif font in the top left corner, and "Bel Air" is written in a smaller, white, sans-serif font to its right.

Ultramarine Bel Air

A new album,
Available August 14th. Limited edition clear double vinyl/Cd/Cass.

Blanco Y Negro

Carl Cox

A close-up photograph of a hand with reddish-pink skin, holding a small, bright orange fish. The fish is positioned horizontally, with its head to the left and its body curving upwards. The background is a solid dark blue.

top gun

CARL COX is the people's DJ. Yet his whole life has been a continuous struggle against jealousy, ignorance and racial intolerance. Carl gets it off his chest in his most revealing interview to date

words **Ben Turner** pictures **Vincent McDonald**



Carl Cox



AT LONG LAST, BRITAIN HAS FOUND a people's champion. Someone who combines talent and flair, with integrity and success. While sportsmen like Jimmy White and Frank Bruno always manage to entertain while miserably failing to succeed, Carl Cox has reached the top of his profession thanks to a nail-biting technique and a dedicated will to win. So why is he never given the credit he deserves?

Carl Cox's name was shamefully absent from the league table of the 30 biggest crowd-pulling DJs which recently appeared in "The Face". But how can Carl not be considered the most popular DJ in the UK when 50,000 legitimate punters voted him as the best DJ at the 1995 International Dance Awards, ahead of Junior Vasquez, Jeremy Healy and Sasha? So Craig Campbell attracts a bigger crowd, does he?

How can the man who pioneered three-deck mixing and helped to spark the acid house explosion in the UK still not be accepted as a world leader? There are many suspicions – the colour of his skin, the fact that people still ignorantly associate him with the rave scene, and the fearful knowledge that he can put together jungle, soul, house, funk and techno better than any of the DJs associated with those individual genres – to name just a few.

It's time for Carl to deliver his final ultimatum. In more ways than one. Three years on from his traumatic time at Perfecto Records, Carl is now launching his own Ultimatum label. It's time for him to tell the world exactly where he's coming from. Of the major struggle he's been through. And how his enthusiasm and love for music has never once waned.

Carl Cox's struggle to survive has undoubtedly made it easier for DJs to make a comfortable living. He's suffered for everyone. It's time to shake off some of the baggage.

THE beauty of Carl Cox is that he plays to the dancefloor. People don't need to be told how good he is because they've already experienced it themselves. On two decks, his technical accuracy beats most others. On three, he's in another league. The Carl Cox League. Jeff Mills may be electrifying to watch but, in terms of precision and the noises he can create by mashing three records together and scratching, Carl is unbeatable. It's time he was recognised for it.

Carl was born in Manchester 33 years ago. His parents had come to Britain from Barbados. True to the Caribbean tradition, they used to participate in the huge carnivals which took place once the sugar cane season had finished. They continued this tradition in the UK, hosting parties every four months as a release from their nine-to-five routines. His father was a bus driver and his mother a maternity nurse.

"I had a gig every four months!" laughs Carl. "I was always getting in the way at those parties. They'd tell me to go in the garden, to wash the car or go to bed. But how could you sleep when James Brown was kicking off downstairs? In the end, they used to give me piles of records and tell me to put on something new each time one finished. That's how it all started for me."

At school, Carl used to bring tapes into class while his mates brought in frogs. He started listening to a lot of rock music, already going against the grain of what was expected of a young black guy growing up in the UK. Leaving school with just two grade threes, in Maths and English, he subsequently enrolled in an electrical engineering course at Carshalton College in London.

"I never believed in myself at school," says Carl. "I didn't know what I had. I was never confident about women, for example. All of my friends had

the best looking girls, but I always knew that I had my music. I didn't need anything else. Chasing girls was all very short-lived, because people always see through you. I couldn't go through life like that."

But finding the finances to support his burning passion for music occasionally got Carl into trouble. "I did a bit of shoplifting and I nicked a few cars," he admits. "I had to do dealings with knocked-off gear just to buy records. I was caught driving on a ban when I was 17 and was banged-up in a detention centre for three months. That toughened me up. One minute I was going to clubs and the next I was locked up, scrubbing floors on

"You need a reason to do this job. If you're doing it because you want to stay in the best hotels, get shagged and do loads of gear, then that's wrong"

my 18th birthday. But if I hadn't been inside, I'd now be driving around in a Merc with no insurance or tax. I learned a lot in there. I had so much time to think."

Once he'd gained his freedom, Carl lived for DJing and dancing in clubs. In 1981, he won an award for "Best Dancer" at Sutton United Football Club. It was all part of Carl's way of coming through the ranks as a punter, helping him to "understand what people like rather than what you think they like". And therein lies the key to his early and continued success. By spinning underground music with more accessible tracks, he found his own way of educating, a way which is completely opposite to the underground hierarchy. It's why he's the people's DJ rather than the purist's DJ.

"My approach to music comes from my Caribbean background," admits Carl. "The music is always up in Barbados. They call it Jump Up music."

FIVE CLASSIC CARL COX MIXES

1. SOUL UNDERGROUND PARTIES (Brighton, 1986)
"Fools Paradise" by Melissa Morgan with LL Cool J's "Rock The Bells"

2. SUNRISE – MIDSUMMER'S NIGHT DREAM (Oxfordshire, 1989)

Two copies of "French Kiss" by Li'l Louis with an a cappella of Doug Lazy

3. HITMAN & HER (Coventry, 1991)

Two copies of "Let Me See You Move" by Visa

4. TRIBAL GATHERING (Wiltshire, 1993)

Two copies of Rabbit City 7's "Feel The Panic"

5. GLASTONBURY (Wiltshire, 1995)

Lester Fitzpatrick with Dave Clarke's "Red 2 (Of 3)", with an a cappella of "Renegade Master" by Wildchild

I've never seen sad faces or moodiness out there. I'd like to think it's the same when I'm DJing. My job is to get people up and moving. I'm only happy when they're happy."

AS far as Carl's parents were concerned, a DJ had only made it when they were on the radio. Even after some successful spinning at family weddings, his parents wouldn't support him. They didn't take too kindly to his friends piling round their house to

hear his records, especially after they returned home one day to find two people in their bed. Carl was told to get a proper job or get out of the house. But before the situation really came to blows, his parents moved back to Barbados.

"I was gutted," reflects Carl. "Even though they weren't behind me, I had them to fall back on. But it made me even more determined to get on with my goal in life. I had established a small following and there was no way that I was going to start a new life in Barbados. I was 21 at the time. I knew that I had to cut it in Britain."

Shortly afterwards, Carl met a girl called Maxine Bradshaw, who he stayed with for seven years. He moved into her house in Brighton and they danced together on Channel 4's "Solid Soul" show and other dance programmes on cable TV.

Although most of his friends were by now getting married and setting up scaffolding firms, Carl stuck to his principles. He joined the Enterprise Allowance Scheme and became a self-employed mobile DJ, going to business school and learning about profit and loss. He even advertised in "Yellow Pages", running up a bill for £1,600 which he couldn't pay and so ended up back in court.

That wasn't all. Around the same time, Carl hired £30,000 worth of technical equipment which he put in the back of his van and drove over to one of the Sunrise parties. The police refused to let him park in a secured space and, when he came back to the van at the end of the night, all the equipment was gone. Not being insured, he was now £31,600 in debt. Then a £12,000 tax bill came in.

"I was doomed..."

Luckily, his business course had taught him to always keep receipts. Once he'd done his calculations, it turned out that he didn't owe the Inland Revenue £12,000 at all. They actually owed him £2,000. As Carl points out, "This is a financial success story like you've never heard before."

BY this time, Carl was proving himself to be one of the finest young DJ talents around. His style freaked everyone out. Having always played disco, funk, soul, jazz and hip hop, he was well placed to embrace house music from Day One. After ramming out various hotels and pubs in Brighton, Carl became the resident spinner at The Zap every Thursday, but his name broke at Sunrise's immortal Midsummer's Night Dream Party in 1989. Carl played at 10 in the morning, mixing, scratching and cutting on three decks for the first time. Nobody had ever seen anything like it before. There were 15,000 people watching, half of them lazing around on the floor. Most of them rose to their feet and started to party again.

Had he gone over to Ibiza, Carl's name could have been better known a couple of years earlier than this.

"All these DJs were suddenly going out to Ibiza and getting caned on E, while I was still at home playing house music," says Carl. "If I'd have gone, I'd be seen as a premier league DJ now. But being on my own made me a stronger and better person."

Does it annoy you that so many other DJs have capitalised on what you helped to create?

"Of course," admits Carl. "Most of them are probably slagging me off, too. You need a reason to do this job. If you're doing it because you want to stay in the best hotels, get shagged and do loads of gear, then that's wrong."

"But I think people are beginning to realise who is good and bad. Okay, you can go to Magaluf and hear Brandon Block and Alex P, and people have a good time by seeing them having a good time, but that's not a rule of thumb of DJing. If you're in an intoxicated state, you're being unprofessional. You're not giving your true self to people. You're hiding behind something. A lot of DJs are just becoming laughable."

"If people pay good money to see Carl Cox, they know they're going to get a quality night. What I give people is genuine, I could have been a millionaire if I'd made gabba tracks or the bounciest techno, but I couldn't have justified that to myself. I've done so much to pioneer the early days of this music and what's going on now, so I had to do something true to my heart."

Something like his "F.A.C.T." album of earlier this year, an impeccably-mixed compilation which proved exactly where his heart lies. Particularly in London, where the techno elite have been scared to even associate Carl's name with "their" music. Much of this was down to his links with the rave scene and the mammoth success of his first single, "I Want You Forever", which reached the Top 25. It made Perfecto expect similar results with the rest of the work. But Cox has bounced back with his integrity intact. "F.A.C.T." has cleared 70,000 copies and is still selling.

"People were still confused about me," says Carl. "A lot of them thought I was into gabba or hardcore. Some people didn't trust me on the rave platform either, but it was a bigger outlet for me to get other underground music across. People didn't understand that scene and many DJs decided to do their own thing, which is where Boys Own and Flying came from."

Playing raves brought Carl other problems, too. The police were surveying his house in Brighton and, in 1989, they caught him at an illegal party, which led to an injunction being placed on him from entering areas around all raves. When he did, he was locked up. Carl became a hero for being in prison most weekends, further adding to his credibility on the street.

CARL has found it hard to be accepted by the cliquey London scene. But he was always in the right clubs, he's always had a huge following and his technical skills have long left his rivals quaking in their boots. Everyone knew he could play. And it's here that the real roots of Carl's struggle to be recognised emerges.

"I don't think it was ever my actual colour, but people are certainly often scared of the unknown in this industry," says Carl. "I wasn't part of any particular group, so a lot of promoters wouldn't book me. That whole Ibiza scene was white people getting nitted on E and, again, I was in the middle. It was squashing my career. People simply didn't want me in their clubs."

"Nicky Holloway was the perfect example. I used to go to his Special Branch parties, where they played black music. He knew I understood his crowd. But he never picked up on that. I played in front of Holloway once and everyone got up off the floor and danced. But he still didn't book me. He thought that I would pull in a black crowd and he probably thought I'd ruin his night. It was a really selfish and ignorant way to be. It was the same with Paul Oakenfold at Spectrum. They knew I was into acid house, they knew I could play 'Bridge Over Troubled Water' if they wanted me to."

"Danny Rampling asked me to play at the first Shoom and 60 per cent of the crowd were mine. And I tore their heads off. Danny went on after, played a few Balearic hits, couldn't mix and couldn't give them what I gave them. I did the second Shoom and even more people came to see me. Then Jenny Rampling turned round and said, 'Sorry, we don't want Carl here anymore. There was no explanation. All I can say is that my crowd was overpowering Danny's and they feared my ability.'

was no place for me with Oakey, Tongy, Trevor Fung and I knew there more creative than Jeff Mills as a mixing DJ. I to-reels! Well, I believe that I've been even about 16 keyboards, 32 decks and two reel-

is everything he ever hoped for. But the only security for him beyond her is his music. Which is stops working.

SO where next for Carl Cox? His DJing is getting better and, as the melodic techno on his now defunct MMR imprint proved, his production work has become increasingly experimental and musical. His recent remixes of Aurora Borealis, The Stone Roses, Jam Et Spoon and Quench have cleverly combined stomping kick drums with emotional synths and strings. "Where next?" repeats Carl. "How about 16 keyboards, 32 decks and two reel-

comes across when he DJs. People really do vibe off his music."

He's an amazing personality who is always fun to talk to. And that

JOHN SELWAY: "He's so special. nice guy. And he owes me money!"

cheer about. He's an all-round he gives the crowd something to years. He's a DJ entertainer and

his success has grown over the JOSH WINK: "It's cool to see how

queue at Rizection. He's a legend."

2,000 people chanting 'Cox' as he walked past the And who could forget seeing

for the day out in the country. signed to Ultimatum, it's worth it

want. If anyone gets a track hospitable label boss you could

a big heart and the most CRAIG WALSH: "He's a big man with

of a DJ and a right good bloke."

TREVOR ROCKLIFF: "He's one hell anyone take charge of the decks like him."

for a whole two hours. I've simply never seen Carl I honestly had to stand still

JOSH ABRAHAM: "When I heard Awesome!"

Carl I think of that neck. DAZ SAUND: "Every time I think of

the street as Carl. What a man," much time out for Joe Blogs on

One DJ. Very few people take as ERIC POWELL: "He is the Number

than in a Stanton stylus."

JUDGE JULES: "Trevor's more diamond in Carl Cox

RECORDING TEAM ON THE ULTIMATUM

Management DJ Agency and the Ultimatum label,

and partner in both the Ultimate Music

Which is still true to this day. Rachel Cox, his wife

carry on because he had nobody to fall back on.

What's more, it all made Carl stronger. He had to the rest of Europe right now."

on today. Without it, we'd be struggling against

liked to white, black, Chinese and Indian people.

with rave. At the raves, you could play what you

and Rampling. That's why I was forced to carry on

and been hailed a legend like Derrick May is now. But my aim is to become an in-house producer for artists who need help. I want to be the Mickie Most of the underground music world. I want to provide an open door for up-and-coming artists." Hence his Ultimatum label, the first release on which is not one to miss. "Proving how eclectic he and Rachel are, it's a seven-track sampler featuring exclusive cuts from Jost Wink, Judge Jules, Craig Walsh et Scott Braithwaite and Trevor Rockcliffe et Daz Saund, plus material from Josh Abraham in Australia and John Selway in New York. Carl has also recorded a track for the sampler with Eric Powell, under the guise of Fox and Cowell.

"The label will do what I've always tried to do. I want it to break down people's conceptions of what dance music should be. I want to provide an outlet for music that's new and pushing things forward.

We don't want to be just an underground techno label. This will be something fresh for the UK."

Typical of his character, Carl bears no grudges against Rampling or anyone else who he feels failed to give him the opportunity he deserved

back in the day. His whole career has been a learning experience and one which will certainly help Ultimatum to be a better and stronger label.

"I've always been broad-minded as a DJ and I want to be the same as a producer. I never had that with Perfecto. My first record went through the roof and the next two had to do better. I've

never had the chance to be like Richie Hawtin and have 20 dark underground records behind me

first. That's why it's great that people are now starting to accept that I have talent."

Are your family aware of your success? "They're happy as Larry, but it's gone over their

heads. They can't believe that their son has become respected in England, Scotland, Germany, France, Ireland, Australia... I've blown them clean

serious bastard determination to get where I am today. A lot of people don't understand the

situation I've been through. Maybe now they will."

Carl should have been in the position so many no-mark DJs were back in 1989. But because he

didn't "take pills with the right people", he's had to stand by and fight it out on his own.

"Carl belongs at the top. As a wise man once said, 'The meek shall inherit the earth'. As far as

dancefloors go, Carl Cox has done just that.

'The Ultimatum Sampler' is out on Ultimatum/Edel in early September

THE ULTIMATUM

RECORDING TEAM ON

MANAGEMENT DJ AGENCY AND THE ULTIMATUM LABEL,

AND PARTNER IN BOTH THE ULTIMATE MUSIC

WHICH IS STILL TRUE TO THIS DAY. RACHEL COX, HIS WIFE

CARRY ON BECAUSE HE HAD NOBODY TO FALL BACK ON.

WHAT'S MORE, IT ALL MADE CARL STRONGER. HE HAD TO

THE REST OF EUROPE RIGHT NOW."

ON TODAY. WITHOUT IT, WE'D BE STRUGGLING AGAINST

LIKED TO WHITE, BLACK, CHINESE AND INDIAN PEOPLE.

WITH RAVE. AT THE RAVES, YOU COULD PLAY WHAT YOU

AND RAMPLING. THAT'S WHY I WAS FORCED TO CARRY ON

AND BEEN HAILED A LEGEND LIKE DERRICK MAY IS NOW.

BUT MY AIM IS TO BECOME AN IN-HOUSE PRODUCER FOR

ARTISTS WHO NEED HELP. I WANT TO BE THE MICKIE

MOST OF THE UNDERGROUND MUSIC WORLD. I WANT TO

PROVIDE AN OPEN DOOR FOR UP-AND-COMING ARTISTS."





charged



A LARGER THAN LARGE CHARGED SELECTION



FORTHCOMING RELEASES FROM NINJA
TUNE: 12" S
AUGUST/
SEPTEMBER
LONDON FUNK
ALLSTARS - SURE
SHOT (VERSIONS)
FUNKI PORCINI - KING
ASHABANAPAL
(PLAID/DILLINJA
MIXES) LP'S SEPT/OCT:

THE HERBALIZER - UP, BUSTLE & OUT - DJ FOOD REMIXES
- ALWAYS STICK TO THE PATH THEY SAY, BUT NINJA
SAYS F**K 'EM, THE REAL ACTION HAPPENS WHERE THE
PATH DON'T TREAD.



GLAMOROUS
HOOLIGAN
"VIVA NEGATIVE EP"
RELEASED 21/08/95
DID GLAMOROUS
HOOLIGAN INSTIGATE
THE RECENT BRADFORD
RIOTS? RUMOUR HAS
IT THAT THESE TWO
YORKSHIRE LIKELY
LAOS DISTRIBUTED
TEST PRESSINGS OF
THEIR FOLLOW-UP EP
VIVA NEGATIVA TO THE



CLOAK & DAGGER...TO MAKE YA STAGGER
KILLER MOSES
THE UNSEEN EP
RELEASED
21/08/95
THREE CUTS OF
DARK OUB HIP HOP
WITH SINISTER
NOISES AND SPOOKY
ATMOSPHERICS.

METALUNA MUTANT MIDI-KNIGHT AT THE OASIS RELEASED 4/11/95

FOUR SUPERB SLICES OF DIGITAL BLISS:
DUBFUNKTECHNO DELIGHTS FOR THOSE LONG LAZY
NIGHTS BY THE WATERING HOLE!



TYANDA FEATURING GRACE REID "I GET A RUSH"
12"CD'S OUT NOW
JULIAN JONAH
TEAMS UP WITH
GRACE REID FOR
HER FIRST VOCAL
OUTING ON THIS
SUMMER STORMER
WITH A VARIETY OF

MIXES TO SUIT ALL DANCING FEET! THE NUSH MAIN
REMIX IS STIRRING IT UP ON THE COMMERCIAL HOUSE
SCENE WHILE THE JULIAN JONAH AND NUSH DUBS ARE
ON MORE OF A DEEP GARAGE TIP. AN ESSENTIAL TUNE
FOR HAVIN' IT IN THE SUMMERTIME!



FELIX DA HOUSECAT - "METROPOLIS PRESENT DAY?" THEE REMIXES PART 1 - METROPOLIS - OUT NOW

TWO REMIXES OF A
TRACK FROM THEE
CRITICALLY

ACCLAIMED "THEE ALBUM" BY FELIX HIMSELF. TRIBAL
GUNSHOTS, ED DISTORTED SNARES AND SLAMMIN' HIGH
HATS ARE THE INGREDIENTS FOR THIS FLOORFILLER IN A
FRENCH KISS STYLE.



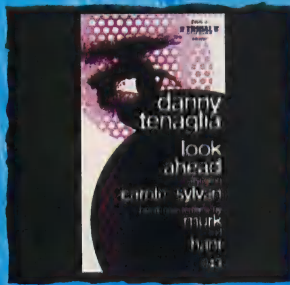
AXIOM FUNK FUNKRONIMICON
OVER TWO YEARS IN
THE MAKING, BILL
LASWELL'S
"FUNKRONIMICON" IS
AN EPIC REUNION OF
SOME OF THE
BIGGEST NAMES IN
FUNK. THE
PERSONNEL INCLUDES
GEORGE CLINTON,
BOOTSIE COLLINS,
BERNIE WORRELL, SLY

STONE, ROBBIE SHAKESPEARE, BUCKETHEAD, HERBIE
HANCOCK, BOBBY BYRD IN A TRIBUTE TO THE LATE, GREAT
FUNKADELIC EDDIE HAZEL. AVAILABLE AS DOUBLE
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DANNY TENAGLIA "HARD & SOUL"
OUT NOW ON CD,
CASSETTE AND
DOUBLE VINYL
AN ALBUM CLASSIC
IN THE MAKING. THE
DEFINITIVE SOUND OF
NEW YORK'S
PREMIERE TALENT,
DANNY TENAGLIA.

FEATURING "LOOK AHEAD", "BOTTOM HEAVY", "OH NO",
"\$ (THAT'S WHAT I WANT) AND PLENTY MORE. LISTEN
AND LEARN.



DANNY TENAGLIA FEATURING CAROLE SYLVAN "LOOK AHEAD"
RELEASED
07/08/95 ON 12"
NEW MIXES OF THE
CLASSIC SINGLE FROM
DANNY'S ALBUM
PROVIDED BY MIAMI'S

MURK BOYS AND HANI (THE MAN BEHIND THAT SADE
BOOTLES).



KAOS TOTALLY MIXED
RELEASED
15/08/95 ON CD &
CASSETTE
THE CREAM OF
PORTUGUESE HOUSE
SEAMLESSLY MIXED
BY LISBON'S DJ VIBE.
SEE YOU IN LISBON,
RELEASED ON THE
DAY IT ALL BEGINS AT
KREMLIN! LISBOA
NAD PARA.



CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION



charts

September 1995

MUZIK TOP 50 SWEEP

- 1 **RED 3 (OF 3)** Dave Clarke (Bush/deConstruction)
- 2 **DELIVER ME** Urban Blues Project Featuring Michael Proctor (Hott)
- 3 **I FEEL LOVE (REMIXES)** Donna Summer (Manifesto)
- 4 **AXIS 12** Jeff Mills (Axis)
- 5 **SHALOM (REMIXES)** Silent Poets (Bellissima)
- 6 **SANDMAN** Blue Boy (Ascension)
- 7 **SOMEBODY** Ruffneck (MAW)
- 8 **MOVE MY BODY (REMIXES)** Acid Jesus (Exploding Plastic Inevitable)
- 9 **BABYLON** Splash (DeeJay Recordings)
- 10 **BACK FROM THE DEAD** Sound Design (Hard Times)
- 11 **WE CAN MAKE IT** Mone (AM:PM)
- 12 **PULP FICTION** Alex Reece (Metalheadz)
- 13 **BULLET** Fluke (Circa)
- 14 **LIFE IS SWEET** Chemical Brothers (Junior Boy's Own)
- 15 **WHAT YOU SEE (REMIXES)** Flora Purim (B&W)
- 16 **AFRO LEFT** Leftfield (Hard Hands)
- 17 **THERE WILL COME A TIME** The Absolute (Tribal UK)
- 18 **RESPECT** Alliance Ethnik (Virgin)
- 19 **I'LL FLY AWAY** Ballistic Brothers (Junior Boy's Own)
- 20 **HOLD ON** Happy Clappers (Shindig)
- 21 **DESTINATION ESCHATON** The Shamen (One Little Indian)
- 22 **ABOUT YOU** Loose (Slip 'N' Slide)
- 23 **RUNNING AROUND TOWN** Billie Ray Martin (Magnet)
- 24 **I CAN'T GET NO SLEEP** Masters At Work Featuring India (AM:PM)
- 25 **OHIO (MISJAH REMIX)** Utah Saints (ffrr)
- 26 **THE FLOW (REMIXES)** Model 500 (R&S)
- 27 **DOGE OF VENICE** Dadomo (Cup Of Tea)
- 28 **ASPHYX** Sterac (100% Pure)
- 29 **ODYSSEY** 7th Movement (Jus' Trax)
- 30 **JUMP 4/CLAP YOUR HANDS** Fred 3 (Missile)
- 31 **HAPPYMAN (REMIXES)** Michael Watford (White)
- 32 **LOVING YOU MORE** BT (Perfecto)
- 33 **FREEDOM TRAIN** Ragga Twins (RT)
- 34 **SO WHATCHA GONNA DO NOW** Public Enemy (Def Jam)
- 35 **PANINARO (ANGEL MORAES' REMIX)** Pet Shop Boys (Parlophone)
- 36 **MOVE YOUR BODY** Expansions '95 (Arista)
- 37 **BLUEPRINT** Attica Blues (Mo' Wax)
- 38 **WE GOT THE LOVE** Tri (Epic)
- 39 **HORN RIDE** E-N (Tribal UK)
- 40 **ONE MORE CHANCE (REMIXES)** Notorious BIG (Bad Boy)
- 41 **HOT WIRED** Darren Price (Intelligence)
- 42 **SOLITARY MISSION** Envoy (Soma)
- 43 **LET NO MAN PUT ASUNDER** First Choice (Crash)
- 44 **BROWN SUGAR** D'Angelo (Cooltempo)
- 45 **THE PHOENIX** God Within (L'Attitude)
- 46 **INSPIRATION** Arnold Jarvis (Freetown)
- 47 **50CC** Journeyman (N-Tone)
- 48 **BEE CHARMER** Ingrid Schroeder (east west)
- 49 **A FEELING** Jasper St Company (Azuli)
- 50 **HEAVEN KNOWS** Angel Moraes (EBU)

The Muzik Sweep was compiled from the following DJ returns: Judge Jules, Spencer Broughton, Rob Fletcher, Daisy And Havoc, Dream FM, Chris Hart, Angela Matheson, Stuart Patterson, Simon Mu, Loco Records, Janet (Girls 2Gether), The Egg, Tantra, Steve Butler, Patrick Smoove, Johnny Walker, Rob Roar, Eric Powell, Gareth Jones, Badher Shah, Alex Anderson, Nick Harris, DJ Evolution, Ben Wilcox, Paz Pooba, Thomas Heckmann, Tom Wainwright, Ian Cooney, Danny Slade, Bass Generator Records, Stacey Tough, 3 Beat Records, Essence Records, John Lancaster, Pip, Jon Marsh, Gavin Campbell, Gordon Ritchie, Andy Williams, Christopher Bibby, Carlton Crosse, Strictly Norton, Tony Global, Sarah Chapman, Conrad Kemp, Rob Roar, Dave Clarke, Craig Campbell, Yogi Haughton, Phil Perry, Guy Oldhams, Vinyl Underground, Scott Bradford, Mark Clack, Dean Thatcher, Simon Harrison, Alvin C, Mike Luv-Dup, Scott Ferguson, Stephan Pitso, Dave King, Stuart Simpson, Greg Fenton, Bruce Dureshi, Paul Welding, Anthony Teasdale, Chook-O, Graeme Park, Simon Dunmore, Twitch And Brainstorm, Paul Murray, DJ Vadim, Stefano, Simon Spencer, Jelly Jazz, Al Mackenzie, Emma Cooter, Mike Woods, CJ Mackintosh

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status



1 - Dave Clarke



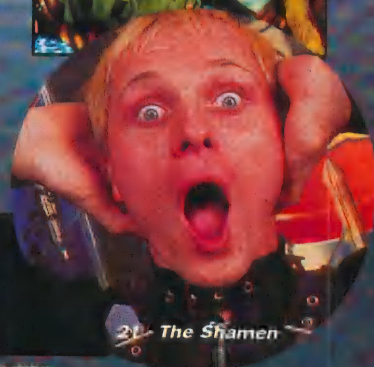
3 - Donna Summer



4 - Jeff Mills



16 - Leftfield



21 - The Shamen

charts

TOP 30 SALES 12-Inch Dance Singles

June 26 - July 22

READER'S CHART

CHRIS CAMPBELL

(Thomton Heath, UK)

- 1 **THERE WILL COME A DAY** The Absolute (Tribal UK)
- 2 **THE PIANO TRACK** Ron Trent (Subwoofer)
- 3 **LUV MODE** Dirty Harry (Henry St)
- 4 **VOLUME ONE** Nite Dancin' (Nitedance)
- 5 **BATTLE WITH THE WORLD EP** Danell Dixon (Nitegrooves)
- 6 **THAT'S WHAT I GOT (OSCAR G DUB)** Liberty City (Tribal USA)
- 7 **WORK 2 DOO (DANNY TENAGLIA MIX)** Roach Motel (Junior Boys Own)
- 8 **VOICES IN MY HEAD (ASHLEY'S TRIBAL MIX)** The Police (AM:PM)
- 9 **FUNKY SUGAR** Baby Bumps (Azuli)
- 10 **DARK CORNERS EP** Swag (Jus' Trax)

THE UK COLLEGE DANCE CHART

- 1 **LOST IN LOVE** Up Yer Ronson (Hi-Life)
 - 2 **FREEDOM** Shiva (ffrr)
 - 3 **HIDEAWAY** De'Lacey (Slip 'N' Slide)
 - 4 **SWEET HARMONY** Liquid (XL)
 - 5 **MOVE YOUR BODY** Xpansions '95 (Arista)
 - 6 **BLURRED** Pianoman (Loaded)
 - 7 **HEART OF GLASS (DIDDY REMIX)** Blondie (Chrysalis)
 - 8 **BULLET** Fluke (Circa)
 - 9 **STARS** Dubstar (Food)
 - 10 **DESTINATION ESCHATO** The Shamen (One Little Indian)
- Compiled by Streetsahead

HOME-LISTENING CHART

SALLY RODGERS
(OTHER RECORDS)

- 1 **TOTAL ECLIPSE EP** Billy Cobham (Atlantic)
- 2 **FIRST LOVER (MUSTO & BATT'S REMIXES)** The Gap Band (Raging Bull)
- 3 **ONE MORE CHANCE** Notorious BIG (Bad Boy)
- 4 **CANTO AZUL** Jose And Aaron Arce (A Factor)
- 5 **FRIENDLY PRESSURE** Jhelisa (Dorado)
- 6 **ALBEDO 0.39** Vangelis (RCA)
- 7 **NEW YORK CITY BUMP** Black Rock (Black Rock)
- 8 **MY LIFE** Mary J Blige (MCA)
- 9 **A QUESTION OF TIME** Larry Heard (Wall Of Sound)
- 10 **FEEL** George Duke (MPS)



- 1 **SHY GUY**Diana King (Columbia)
- 2 **KEEP WARM**Jinny (Multiply)
- 3 **SWEET HARMONY**Liquid (XL)
- 4 **BOOM BOOM BOOM**Outhere Brothers (Eternal)
- 5 **3 IS FAMILY**Dana Dawson (EMI)
- 6 **SHOOT ME WITH YOUR LOVE**D:Ream (Magnet)
- 7 **HUMPIN' AROUND**Bobby Brown (MCA)
- 8 **IN THE SUMMERTIME**Shaggy (Virgin)
- 9 **IS THERE ANYBODY OUT THERE?**Bassheads (deConstruction)
- 10 **GET YOUR HANDS OFF MY MAN**Junior Vasquez (Tribal UK)
- 11 **KISS FROM A ROSE/I'M ALIVE**Seal (ZTT)
- 12 **STAY (TONIGHT)**Isha-D (Cleveland City)
- 13 **LOVE ENUF**Soul II Soul (Virgin)
- 14 **STILLNESS IN TIME**Jamiroquai (Sony)
- 15 **WHOOOMP!**Clock (Media)
- 16 **GRAPEVINE**Brownstone (MJJ)
- 17 **ONLY ME**Hyperlogic (Systematic)
- 18 **CANDY RAIN**Soul For Real (Uptown)
- 19 **HEART OF GLASS**Blondie (Chrysalis)
- 20 **TRY ME OUT**Corona (Eternal)
- 21 **BE MY LOVER**La Bouche (Arista)
- 22 **HAPPY**MN8 (Columbia)
- 23 **WHERE IS THE FEELING?**Kylie Minogue (deConstruction)
- 24 **RIGHT HERE RIGHT NOW**Disco Citizens (deConstruction)
- 25 **JJ TRIBUTE**Asha (ffrr)
- 26 **TRUE LOVE**Ann-Marie Smith (Media)
- 27 **STARS**Dubstar (Food)
- 28 **MIND BLOWIN'**Smooth (Jive)
- 29 **I'LL BE THERE FOR YOU**Method Man Featuring Mary J Blige (Def Jam)
- 30 **ZOMBIE**ADAM Featuring Amy (Def Jam)

Chart details on sales information supplied by CIN. CIN copyright

TOP 20 SALES Dance Albums

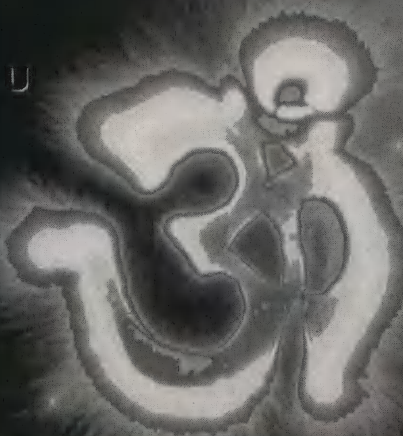
June 26 - July 22

- 1 **THE SHOW, THE AFTER-PARTY**Jodeci (Uptown)
- 2 **EXIT PLANET DUST**Chemical Brothers (Junior Boy's Own)
- 3 **JAZZMATAZZ VOLUME II**Guru (Cooltempo)
- 4 **HISTORY - PAST, PRESENT AND FUTURE**Michael Jackson (Epic)
- 5 **THERE WILL COME A DAY**Absolute (Tribal UK)
- 6 **CREAM LIVE**Various Artists (deConstruction)
- 7 **2000**Grand Puba (Elektra)
- 8 **THE HOUSE OF HANDBAG**Various Artists (Ultrasound)
- 9 **DANCE ZONE -- LEVEL FIVE**Various Artists (Polygram TV)
- 10 **BROTHAS DOOBIE**Funkdoobiest (Epic)
- 11 **PURE SWING 2**Various Artists (Dino)
- 12 **HIDEAWAY**Delacy (Slip 'N' Slide)
- 13 **THIS FILM'S CRAP LET'S SLASH THE SEATS**David Holmes (Go! Discs)
- 14 **JUNGLE HITS - VOLUME 3**Various Artists (Street Tuff)
- 15 **SEXSATIONAL**Tony Thompson (Giant)
- 16 **FRESKA! 2**Various Artists (React)
- 17 **BAD BOYS**Original Soundtrack (Columbia)
- 18 **ONE DAY AT A TIME**Gary Taylor (Expansion)
- 19 **UNITED DJS OF THE WORLD - VOLUME 1**Various Artists (DMC)
- 20 **DO YOU WANNA RIDE**Adina Howard (east west)

Chart details based on sales information supplied by CIN. CIN copyright

TOTAL ECLIPSE
NEW SINGLE
LE LOTUS BLEU
OUT NOW

TOTAL ECLIPSE
debut album
DELTA AQUARIDS
COMING SOON



BLUE ROOM RELEASED
INSTANT KARMA



GLOBAL COMMUNICATION CHART

DAVE CLARKE (West Sussex, UK)

- 1 **FUCKIN' AROUND** Gene Hunt (Proper)
- 2 **SATIVA 002** Landstrum-Tarrida (test pressing)
- 3 **RAZORSHARP** Mike Dearborn (Djax-Up-Beats)
- 4 **CELTIC CROSS (REMIX)** Dan Curtin (Force Inc)
- 5 **ELECTRONICALLY TESTED** Surgeon (test pressing)
- 6 **ECOLI** UltraDyne (Warp)
- 7 **I FORGOT** DJ Spookie (Relief)
- 8 **NERVEJACKO** Spira (Spira 004)
- 9 **STYLEWORKS EP** Kurbey (test pressing)
- 10 **WHERE'S DA PARTY/IT'S ON** Doug E Fresh (Gee Street)

PHIL PERRY (London, UK)

- 1 **THE FLOW EP (REMIXES)** Model 500 (R&S)
- 2 **THE FUTURE FUNK EP** The Clash (SIM)
- 3 **THUNDER - RED 3** Dave Clarke (Bush)
- 4 **UPSTATE FEELING** Civil Attack (Alien Funk Movement)
- 5 **CRYSTAL WAVE** Crystal Wave (white label)
- 6 **NETTIN PURE** Flare (Reel)
- 7 **PIANO THEME** Festival (Jackpot)
- 8 **METRO** Olex (Steel City Records)
- 9 **DOSEBELL** League Of Sinners (Full Circle)
- 10 **LIMBO OF VANISHED POSSIBILITIES** Tone Theory (Plink Plonk)

SLIPMATT (London, UK)

- 1 **ON TOP (DJ HIXXY REMIX)** A Sense Of Summer (Universal Records)
- 2 **ROCK THIS PLACE** Nathan (Universal dub plate)
- 3 **IN COMPLETE DARKNESS (SLIPMATT REMIX)** Fat Controller (Uphoria)
- 4 **TOYTOWN** DJ Hixxy & MC Sharky (Platinum)
- 5 **PARTYTIME** DJ Dougal & DJ Eruption (United Dance)
- 6 **PANIK (1995 REMIX)** DJ Druid (dub plate)
- 7 **ALL OVER THE WORLD** DJ Force & DJ Styles (UK Dance)
- 8 **TAKE IT FROM THE GROOVE** Midas (Hectic)
- 9 **MOTORWAY MADNESS** DJ Vibes & Wishdokta (Rogue Trooper)
- 10 **UNITY (SLIPMATT REMIX)** Jack & Phil (Basement dub plate)

JUDGE JULES (London, UK)

- 1 **LANDSLIDE** Harmonix (white label)
- 2 **PEARLS** Shady (WEA)
- 3 **THE BOOK** Salt City Orchestra (Paper Recordings)
- 4 **OHIO - DJ MISJAH & TIM** Utah Saints (ffrr)
- 5 **UNTITLED** Rhumba (Narcotic)
- 6 **CUBA WAVES FROM WITHIN** Dimitri (BEST)
- 7 **TOTAL RECALL** Taboo (GGM)
- 8 **HIGHER STATE OF CONSCIOUSNESS (SS REMIX)** Winx (white label)
- 9 **UNTITLED** Prooot (white label)
- 10 **OUTRAGEOUS** Sticks & Stones (Bang Records)

ERIC POWELL (Manchester, UK)

- 1 **TAKE ME HIGHER** Diana Ross Vs Felix Da Housecat (EMI)
- 2 **CLIP** Hyperactive (Beat Freaks)
- 3 **X TRAX** Experienced Clubber (Grass Green)
- 4 **RED 3 (OF 3)** Dave Clarke (Bush/deConstruction)
- 5 **ACID OVER MANHATTEN** Planet Of Drums (white label)
- 6 **END OF THE ROAD** Synchrojack (Ferox)
- 7 **INTUITIVE VIBRATIONS** Open System (Bush)
- 8 **I HEAR YOUR HANDS** Incognito (Talkin' Loud)
- 9 **MAKES YOU MOVE** Move D (Trance Europe Express)
- 10 **A FEELING** Jasper St Co (Azuli)

THOMAS P HECKMANN (Frankfurt, Germany)

- 1 **JESUS LOVES ACID** Ecstasy Club (white label)
- 2 **CASCADES** Drax Limited 3 (white label)
- 3 **ROBOT WARS** Air Liquide (Sm:)le
- 4 **THIS IS ACID** Maurice Joshua (Trax)
- 5 **CELTIC CROSS** Ian Pooley (Force Inc)
- 6 **ACID FUCKER** Silent Breed (AFU 005)
- 7 **PASSION** Flirts (Rams Horn)
- 8 **I FEEL LOVE (C OWLEY REMIX)** Donna Summer (Casablanca)
- 9 **5976526232/111** Acid Ramcash (JJ Records)
- 10 **ALL RELEASES** DJ Wise (UWR)

PIP (Nottingham, UK)

- 1 **THE FLOW (REMIXES)** Model 500 (R&S)
- 2 **O 28th** Street Crew (Ministry Of Sound)
- 3 **DEEP IN 2 THE GRAND** Jouann (Strictly 4 Groovers)
- 4 **MISSION EP** Envoy (Soma)
- 5 **FINLEY'S RAINBOW** A Guy Called Gerald (Juice Box)
- 6 **WE GOT THE LOVE (MAW REMIX)** Tri (Epic)
- 7 **MORE GRUB DUB** Queer Cheeba (Flaw)
- 8 **EVERYBODY KNOWS JD** Braithwaite (Freetown)
- 9 **YOU MADE ME SING** Kiata (Soiree)
- 10 **ABOUT YOU** Loose Featuring Yolanda Reynolds (Slip 'N' Slide)

GRAEME PARK (Manchester, UK)

- 1 **I KNOW A PLACE** Kim English (Hi-Life)
- 2 **I WILL SURVIVE** Chantay Savage (white label)
- 3 **POWER TO MOVE YA** Ziggy Marley & The Melody Makers
- 4 **TELL ME THE WAY** Capella (Heartbeat)
- 5 **LOST IN LOVE** Up Yer Ronson (Hi-Life)
- 6 **POSITIVE VIBRATION** Black Box (Italian promo)
- 7 **I'M WITCHA BABY** Byron Stingily (Nervous)
- 8 **CRYSTAL WAVE** Crystal Wave (acetate)
- 9 **DROP A HOUSE** Urban Discharge (MCA)
- 10 **WHATEVER YOU NEED RM** Project (Strictly Rhythm)

FLOOR CONTROL THE SPECIALIST SHOP CHARTS

SHINDIG (Newcastle, UK)

- 1 **HORN RIDE** EN (Tribal UK)
- 2 **HOLD ON** Happy Clappers (Shindig)
- 3 **CAR ALARM** Viper (white label)
- 4 **LUSHLIFE** Kimbal Deckard (Positivibes)
- 5 **THE BOOK** Salt City Orchestra (Paper Recordings)
- 6 **MUSAPHIA MADNESS** Joey Musaphia (Centrestage)
- 7 **UNPAINTED FURNITURE** CR04 (Cronic)
- 8 **WHAT THE...?** CR05 (Cronic)
- 9 **CRYSTAL WAVE** Crystal Wave (white label)
- 10 **WONDER OF LOVE** Vannelli & Loveland (Eastern Bloc)

RUB-A-DUB (Glasgow, UK)

- 1 **VARIATIONS ON A CHILL** Free Zone (SSR)
- 2 **INSPIRATIONS LP** Stasis (Peacefrog)
- 3 **C&C MUSIK** C&C Musik (Black Label)
- 4 **METROPOLIS (M-PLANT MIX)** Felix Da Housecat (Radikal Fear)
- 5 **FLOW (REMIXES)** Model 500 (R&S)
- 6 **INSTIGATOR** Darren Price (Intelligence)
- 7 **HOW HIGH** Method Man & Red Man (Def Jam)
- 8 **RESPECTED NOT ACCEPTED** A Touch Of Jazz (Precious Material)
- 9 **ICE CREAM** Wu Tang Clang (RCA)
- 10 **SON OF CEILING** Blancmange (SAD)

TAG (London, UK)

- 1 **JACK ME OFF** Funk D'Void (Soma)
- 2 **TELECON** Ausgang 3 (Synewave)
- 3 **RED 3 (OF 3)** Dave Clarke (Bush/deConstruction)
- 4 **INTERDOX** Jark Prongo (Pst!)
- 5 **LIFE IS SWEET** Chemical Brothers (Junior Boys Own)
- 6 **THE MASK** Afrax (Novamute)
- 7 **KILL ALL HIPPIES** Disco Sluts (Dammad)
- 8 **HONG KONG PHUI** Zulutronic (Pharma)
- 9 **CRANKED** Bizz OD (DJ Ungle Fever)
- 10 **FRONTIER** Co-Fusion (Reel Music)

VINYL UNDERGROUND (Northampton, UK)

- 1 **WORLD GO ROUND** Musical Expression (Urgent)
- 2 **EVERYBODY BE SOMEBODY** Ruffneck (Masters At Work)
- 3 **PURPOSE MAKER** Jeff Mills (Axis)
- 4 **DOUBLE EP** Boo Williams (Relief)
- 5 **BROTHERS & SISTERS** Alexander Hope (Music USA)
- 6 **EP** Synchrojack (Ferox)
- 7 **SANDMAN** Blue Boy (Ascension)
- 8 **CLASSIC FINGERS** Mr Fingers (Digit-Test)
- 9 **REMEMBER DANCE** Chuggles (Prescription)
- 10 **BOULEVARD** 3/3 Saint Germain (F Communications)

Fax all charts to Floor Control on 0171-261-7100

the european summer '95 smash

the summer is magic

exotica
featuring itsy foster

mixed by the rapino brothers

12", cassette and cd single

out now





BillieRayMartin

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Includes mixes by BT and the Brothers In Rhythm
mix of 'Your Loving Arms'.

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Life

TRICKY VERSUS THE GRAVEDIGGAZ

The Hell EP

Island

TRICKY has revitalised British rap. Fact. He's forced it into the deepest cranial recesses of existentialism and surrealism, smothered it in paranoia, and emerged with a sound which is laidback... on a bed of nails. The original version of "Hell Is Around The Corner" uses the same bassline as Portishead's "Glory Box", but the real bonus is the horror-hop workouts with the RZA-produced Gravediggaz. They're called "Psychosis" and "Chaos Mass". And - surprise, surprise - they're scary, scarred and coruscating. (CB)

●●●●○

Anderson: "I'm having trouble just finding the right speed! This is what they call trip hop and I guess trip hop and me just don't mix. I like hip hop, but you've got to be on some serious trip to want to listen to this."

○○○○○

JEFF MILLS

Axis 11

Axis, USA

THIS release has to be the most eagerly awaited global event since Hugh Grant's TV confessions. The pressure on Mills to produce the goods increases with every new Axis release, and all it does is make each record that little bit more audacious. There are no titles here, just a relentless extrusion of all notions of melody and light from the minimalist canon, the four tracks working industrial loops and shape-shifting percussion into a mesmeric piece of electronic chain-mail. (CB)

●●●●○

Anderson: "This is way too fast for me. Too fast and too wild. I wouldn't ever dream of playing a record like this. I'm afraid it's another zero."

○○○○○

PET SHOP BOYS

Paninaro

Parlophone

"PANINARO" sums up everything about the Pet Shop Boys. Their fascinations with gang violence, religion, sex, money, fashion, art... Anything which meant anything to cool people, those Pet Shop Boys had it. The "Paninaro" were the Italian casuals of their day. And PSB are the Armani of music. Their remixes have always been spot-on, drafting in the likes of David Morales under his Red Zone guise, Harold Faltermeyer and The KLF at just the right time. Which is why Angel Moraes is on the mix here. But what could he do with this record?



Trouble in store

PAUL "Trouble" Anderson has been spinning jazz, funk, disco, boogie and electro for 20 years. He is the resident DJ at London's ground-breaking Loft club, and his legendary weekly mix of the best in soulful house can be heard on Kiss 100FM every Saturday night. Although less well known as a producer, he has also been responsible for a remix of Nomad's "I Wanna Give You Devotion", a Number One in Jamaica with Junior Reed's "One Blood" and a classic unreleased mix of Blaze's "Get Up". He has just finished production work on some new Colonel Abrams material.

This is a transcendental vocal groove which fails to emulate Moraes' stunning "Welcome To The Factory" and doesn't even come near the PSB's original. I'd stay out of Rome if I was you. (BT)

●●●○○

Anderson: "Another poor garage remix. It sounds exactly like everything else

Angel Moraes has done in the last few months. It's pretty much a waste of everyone's time."

●○○○○

THE GROOVE CORPORATION

Revolution Must Come

Six By Six

POOR Groove Corporation. Forced to wince as their former partner, Billy Ray Martin, takes the legacy of Electric 101 into the charts once more. Driven to smothering all their new products with blatant dope references in an attempt to show their immaculately stoned cred. And even with what Ashley Beedle reckons is his best ever mix still failing to begin to emulate the classic "Summer Of Dub". Doomy agit-garage masquerading as slick pop. Over-laboured and underwhelming. (CB)

●●○○○

Anderson: "This is not my sound. It's very dated. And the sound of the vocals, even for this sort of music, is also dated."

○○○○○

M.G.

The Key (Joe T Vannelli Remixes)

Polydor

MATT Goss, the Michael Jackson soundalike, bounces back after three years of debt repayments and having 30 girlfriends living outside his flat in SE1. The Joe T Vannelli dub mix is superb, with big, chunky sounds in a similar vein to his recent "Sweetest Day In May" track. Joe is in fine form. This is a hit. (JPW)

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Anderson: "This is a lot better. It's not the sort of track I would play, but it will probably do well in more commercial, uplifting, cheesy clubs. It's not as strong as Vannelli's "Sweetest Days In May" - in fact, it's not even close - but the drums are pretty good."

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DONNA SUMMER

I Feel Love

(Masters At Work Remixes)

Mercury

MASTERS At Work continue with their innovations, but they're keeping their roots in black music. The accompanying Rollo mixes are fine if you like poppy trance music, but the Masters At Work mixes are truly brilliant. Anyone with any sense would have said no to remixing this track. You're asking yourself to be slaughtered. But I remember hearing Paul Anderson play it at Gay Pride and, even before Summer's vocals came in, it sounded great. No, superb. (TF)

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Anderson: "I've been playing this for two months. I love it. Donna Summer went in the studio to do the vocals again. I've been playing it all over the world and everywhere I go, people love it. I would have made this my Single Of The Month, but it'll be a certain hit anyway."

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THE ENFORCER

Reinforcement 1, 6 & 7

Rising High

PERHAPS not one of techno's best-kept secrets of all time, Sound Enforcer is none other than Mr Detroit techno-jazz, Dave Angel. On this remix EP, the increasingly prolific Russ Gabriel roasts the original of "6" over the hazy flames of a post-BC funkathon, upping the soar-factor to the max, before taking "1" into moody jacking territory and making way for Steve "Fourth Wave" Paton to do the minimal Detroit thang to "7". A sound enforcement of dancefloor regulations for the future generation. (CB)

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Anderson: "I like the bass sound on this. But that's about all I like. So I'll give it one point - just for the bassline."

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GLENN UNDERGROUND untitled

Cajual

FOLLOWING the cinemascopie thriller that was "Beyond", GU again pulls on his catsuit and black eye-mask to make a night-time raid on the disco vaults. Chock-a-block with lost funk riffs, sudden string stabs and hen-peck hard-beats, he returns with a swag-bag full of joyous Bucketheads-style cut-ups and one shocking Euro-cheese attempt at Donna Summer's "I Feel Love". (CB)

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Anderson: "Cajual send me their stuff from Chicago and I've already had this one for some time. Here, Glenn has nicked a sample from an old Seventies' record called 'Cathedrals' and also sampled Stevie Wonder. I love the rhythms and the samples. This track always works really well in the clubs."

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At the DOP

DOP & LORNA MARSHALL Manifest Your Love

Hi-Life

DOP'S Kevin Hurry and Kevin Swain bounce back with a slight change of direction. And mighty refreshing it is, too. A deep, soulful ballad featuring glorious vocals from Lorna Marshall, "Manifest Your Love" is an emotional cut which comes over like an urban London take on Massive Attack circa the Bristol sound of 1991. It's good to see that such renowned house producers can display enormous versatility in the studio. Like proper producers, in other words. (BT)

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Anderson: "Terrible! There's no dance in this music to me."

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BLUE BOY Sandman

Ascension

"CLOSE your eyes and you can go anywhere you want to see..." That's the message from Glasgow's former Positive Science collaborator Lex Blackmore, who dons his Sandman hat for his biggest excursion into disco to date. With a throbbing bassline, a fluffy, funky rhythm guitar and the sharpest of hissing hi-hats, "Blue Boy" is tailor-made for Paul Anderson's crowd. The way the sampled vocal weaves dreamy patterns in your mind puts the rest of the cut 'n' paste genre to shame. This is like eating your favourite bar of chocolate. (MM)

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Anderson: "I've been playing this for two months, and it's a really bad tune. Really classic shit, man. People love this in the sort of clubs I play. It's such a good tune, but they are going to have to work for any reaction they get."

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BLUE BOY
SANDMAN

SCANNER Mass Observation

New Electronica

A NEW lease of life for the track which landed Björk in trouble when she sampled it without permission, and proof that Scanner's Robin Rimbaud is no a one-card trick. The "Crackdown Mix", without even a conversation to be heard, is an adroit piece of heavenly engineering, while "The Claude Young Scam" is a tense and edgy patrol of the 4/4 borders. (CB)

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Anderson: "This is awful. It's crap. I wouldn't use it as toilet paper."

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THE WITCHDOCTORS Primal Scream Therapy

Digital Dungeons, USA

LIKE the current morbid fascinations of a lot of American rap artists (Scarface, The Gravediggaz, et al), so New York house is developing a fetish for the dark side. With more demons than divas, "Primal Scream Therapy" takes its cue from the Dannell Dixon/DJ Pierre horror school of wild pitch. Sadly, apart from the superb main version, most of the mixes are spoiled by a cod-therapist giving a terminally unfunny lecture. (CB)

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Anderson: "This is headbanging stuff and not for me. I can't take that druggy music. I only smoke weed. Drugs are the only reason why people listen to this."

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WILD COLOUR Dreams

Perfecto

THIS cover version malarkey is getting out of hand. In their infinite wisdom, Wild Colour have chosen to shatter Fleetwood Mac's "Dreams" with the hard edge of their piano handbags. Soulless, glib, thoroughly over-produced, and enough to make you go and dig out "Rumours" for a quick nostalgic weep. And what BT thought he was doing with his trancey, drum-rollin' remix, we can only guess. (CB)

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Anderson: "This is my mate Oakie. It's one of those tracks which is trying to capture every market - the soul market, the cheesy market... I couldn't play it but it'll play."

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NIGEL RICHARDS PRESENTS 611 GROOVES

Mardi Gras

Stickman

FROM Philadelphia, Nigel Richards takes a break from his own 611 label to let loose some electro-acid frequencies and weirdcore dark, downtempo techno. Refusing to acknowledge that either the wild-pitching 303 or the slowed-down vocal tricks are dead, the result is a three-tracker of alien funk with

a real spirit of adventuring. Or is it just a strange sense of humour? (CB)

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Anderson: "Back to the aircraft hangers. I've got this one as well, but only because the label sent it to me. These people are really trapped, they're stuck in a timewarp. This was six years ago back in the field - acieed!!"

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P.A. PRESENTS Entangled

Deviate, Holland

JUST to prove the Dutch really are the world leaders of techno, this screeching trance classic is already huge in Laurent Garnier's sets and looks like being around for some time. In the same way that Underworld's remix of Sven Vath was a true journey, not just in length, but in the way it builds, breaks and bites, "Entangled" is a dramatic epic held together by a tuneful but discordant riff. It's certainly not one to take drugs to. (BT)

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Anderson: "More lost souls. I like any music if it's good; I mean, years ago I used to like Wizzard, T Rex, Slade..."

They were real. They played the real shit. They used to sweat when they played their instruments. This just isn't good."

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LEFTFIELD FEATURING DJUM DJUM

The Afro Left EP

Hard Hands

LEFTFIELD make classically British hard-house music. As opposed to the ascetic "underground" agenda of Dave Clarke as they are to the soft-focus pop of Groove Corporation, they're the finest purveyors of adult-oriented house we have, and should be appreciated as such. With the "Afro-Left" double-pack they touch all bases, from jibbering "Yeke Yeke"-style pump action to savannah-sunset twinkling ambient dub. Leave your cynicism at home and limpogo. (CB)

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Anderson: "This takes half a piece of vinyl to do absolutely nothing. Leftfield are terrible, man, really awful."

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SADOMAN

Tripp

Aspro

HOLLAND'S Eddy De Clercq has been DJing for 25 years, and the industry's respect for him was displayed by way of

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Scanner... to name a few

a party in Amsterdam last year. DJs from all over the globe attended. Now he's more than proving his worth with his Aspro imprint. Co-written by Georgio Schultz and produced by EDC and Kasimir, "Trip" is one of the most played club records of the moment, the warm, deep riff making for a rejuvenating record come the end of the night. One for the Hard Times basement. (CB)

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Anderson: "The 'Strings' is okay. I can imagine a lot of DJs playing it. But I certainly wouldn't."

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ATLANTIC OCEAN

Lorelei/Friday Night At Studio 54

E Bloc

THE best track from Atlantic Ocean for some time. Their recent singles have been slightly suspect, but this is a true return to form, even though they've used much the same arrangement as on "Waterfall". The whooshing break is superb, and the nice organ sound almost brings water to my eyes. The "Shindig Mix" is typical Shindig - well chunky and throbbing. (JPW)

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Anderson: "Oh dear. I hope my neighbours can't hear me playing this. I hope none of my mates come over, or they'll wonder what's happened to me!"

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BANDULU

Changing World

Infonet

BANDULU make music like they talk it - charged with a leery ruffian street confidence somewhere between Nick Cotton and Tank Girl. For their parting shot for Infonet, they've chosen a shoot-out at the Doomsday corral, fusing Underworld-style politico musings with a hard-flanged monotone groove. It may not win them many new friends, but then it's always been dutiful respect they've craved. Granted, guv'nors. (CB)

Anderson: "These records... I just don't know what speed they should be played at. I wouldn't Bandulu them."

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RAGGA TWINS

Freedom Train

RT

JUST when you thought they'd gone for good... Flinty Badman and Demon Rocker have apparently abandoned the ravecore aesthetic for some good

old-fashioned sprightly 'n' funky hip hop. With production by US3, "Freedom Train" is a riotous jam of cockernee patois, puffed up with a glorious pop-jazz feel and some chunky remixes courtesy of Smith & Mighty and New York's Undercover Brother. (CB)

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Anderson: "It'll play, but I won't play it! I know that sample... [He rifles through his record box for a few seconds and whips out an old seven-inch] Just as I thought, it's Ripple. The sample is the best part about this track. I recognise the sample on the B-side, too, Eddy Harris' 'It's All Right Now', which came out on Atlantic in 1973. These guys are trying to fool me! But I'll give it marks because of the samples."

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CAPPELLA

Tell Me The Way/Move On Baby

Systematic

NO way, absolutely no fucking way!! Something radical might well have just happened in the Cappella camp. They could well have been listening to the collected works of the Techno Miserabilists and Gabba Hardstompers. It's just feasible that their sneaking admiration for Underground Resistance's "Riot EP" has now come to the fore. But four bars into "Move On Baby" and you're right. No fucking way. Cappella are just as useless as ever. (CB)

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Anderson: "Tell Me The Way' is all right. It's the kind of thing Kiss would put on their playlist."

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ANGEL MORAES

The Hot Spycy Dub

Parlophone

ANGEL Moraes again. His is most certainly a name to watch in the coming months, even though the main vocal side of this track is actually disappointing, leaving it to the Phil Faversham dub to do the work. In keeping with his brilliant DJing, Faversham knows what's needed and provides big breakdowns and fabulous basslines which sound more like a rough K-Klass remix. (JPW)

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Anderson: "This is a bit cheesy and it's not really going anywhere. It's a 'Spycy' dub with no spice in it"

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JOE ROBERTS

Sweet Mercy/Happy Days

Grass Green

ERIC Powell and Eric Gooden's Grass Green label moves into full vocal mode. Further proving the eclecticism of the Bush empire, it shifts the imprint away from electro and deep house with a grinding garage cut featuring some enchanting pianos and Joe Roberts' ever-reliable and soulful tones. If this had been delivered on a renowned garage label, people would be screaming for it. (BT)

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Anderson: "I don't know how people listen to that music for so long. Joe Roberts is terrible. I've never liked anything he's done. 'Sweet Mercy' is pretty mellow for him and 'Happy Days' has lots of cheesy pianos. It needs a bit of a song in there. 'Happy days' is all he's saying. It's better than Dave Clarke, but still no good."

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THE SHAMEN

Destination Eschaton

One Little Indian

ANYONE noticed just how many kids' comics movies there are around this summer? "Judge Dredd", "Power Rangers", "Batman", "Caspar"... With "Destination Eschaton", The Shamen are clearly pitching for the theme tune to a new one. It even comes complete with lyrical gems like, "Alpha into omega", "See the light, enter the light" and "Synergy and harmony and energy will come". A nation screams, "Destination garbage can" as one. (CB)

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Anderson: "Mr C is a good rapper. He used to rap for me. But he lost it a long time ago and I don't think all that much of this track. He's a great guy, a lovely guy, but I'm just not into his music. Then again, he's made money out of it, so good luck to him."

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DAVE CLARKE

Red 3 (Of 3): Thunder/Dangerous Storm

Bush/Deconstruction

THIS looks set to break the Top 40, which just shows what is happening to techno. Is it going to explode like rave did? It's doubtful that one record has enough power to do that, but hearing it on Radio One on a Saturday night, as the clubbing nation are ironing their togs, makes you think it's possible. One or two critics are already saying "Red 3" isn't great, that it's all hype, but remember it was recorded months ago and is part of the trilogy which created this whole mid-Nineties style. Also, hear it in a club, and it cuts through everything. It has to be played at the right time and in the right environment. Coming on like Bam Bam's "Where's Your Child?", with all the dark, abrasive sounds of a Dave Clarke mixing set, this is still underground techno music. However much it sells. (BT)

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Anderson: "Oh shit. Imagine playing this kind of stuff five nights a week. You've got to be crazy. I don't care what shit you're on, there's no music in there. None! Both of the tracks are rubbish. It would be criminal to sell that to someone. Dave, go back to your rave."

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Red boy



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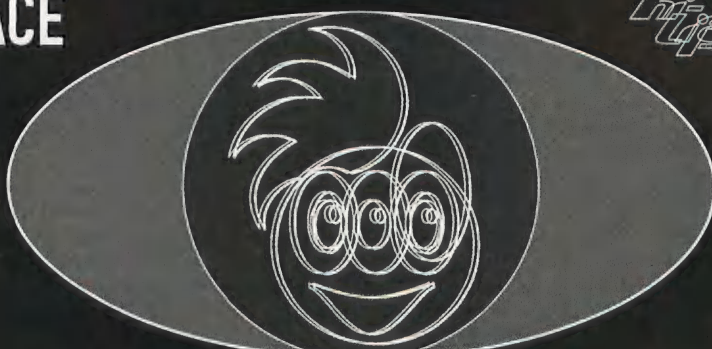
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ALBUMS

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●○○ Clumsy ●●○○○ Cack ●○○○○ Chunder ○○○○○

wu dares wins

ALBUM
OF THE
MONTH

RAEKWON THE CHEF

Only Built 4 Cuban Linx...
Loud/RCA

SOME people seem to have missed the point of the Wu-Tang Clan. They complain that there's nothing new there, or that the production is bad. Even those who love them seem to think we've already had the stars – RZA, Method Man and that consummate crooner, Ol' Dirty Bastard. They obviously hadn't reckoned on Raekwon The Chef, the latest in a seemingly endless line of Wu-Tang Clansmen to offer up a solo album.

What Wu-Tang do again and again is create new mythologies, ever more dense nets of popular culture, violence and street argot. But to suggest that they're a collective Tarantino of hip hop is to do them a disservice. They combine a genuine anger and a genuine sense of place with their cut 'n' pastiche experiments. And however rough and ready their production is, saying it's bad is like saying Picasso couldn't draw.

With their rapid expansion, Wu-Tang Clan have taken the risk of overstretching their resources and becoming a parody of themselves. You only have to hear the *Sunz Of Man* release on their eponymous label to know that this is more than just a possibility. But they've always come back with more, and on "Only Built 4 Cuban Linx...", Raekwon proves his heavyweight credentials with what is undeniably the best hip hop album of the year so far.

"Cuban Linx" finds the Clan refashioned as a drugs cartel crossed with a dystopian Panthers chapter. Raekwon (also here known as "Lou Diamonds") shows his skills by mixing the usually divergent "reality" and "out" rap styles into a jagged flow which is as cryptic and apocalyptic as the Old Testament. His body may be in the street, but his mind's in another galaxy. Lines of beauty and ingenuity trip from his mouth on a variety of grim subjects: "Mafia flicks/Tying up tricks was his main hobby/Teaching his seed – Wu Tang provider/Mixing drinks in clubs/Hairy chest with mini minks/Night time falling with sphinx/Extra live – he claimed he couldn't die/Top rank – 16 shots in his fist".

RZA (or should that be "Bobby Steeles"?), meanwhile offers some of his finest music since "Enter The Wu-Tang (36 Chambers)" – sparse, string-sample affairs with thudding kick drums. Add touches like the stereo scratch 'n' snort attack of "Ice Water", the "Shook Ones"-style guitar of "Incarcerated Searface" or the Pac Man keyboard of "Glaciers Of Ice", and you have a spidery, sinister sound capable of taking off in any number of directions. Rumour has it that many of these tracks were originally put down for the second Wu-Tang album before it was temporarily placed on hold. They certainly share a focussed simplicity with the collective's first joint which was lacking in Meth's and ODB's solo projects.

As the song titles show, there's an obsession with crack, coke and organised crime. All of the Clan members who appear on the album do so in disguise (Method Man is "Johnny Blaze" and Ghost Face Killer is "Tony Starks", for example) and this option has the effect of distancing them from the stories they tell. Thus they avoid the trap the West Coast gangsta fraternity fell into and throw a spanner in the works of the whole debate about what authenticity in hip hop is. On the other hand, it leaves them open to the charge that they're packaging tales of violence for commercial gain. Given their well-known love of movies, this may not even be something that they would bother to deny.

It is, however, worth noting that there's a deep ambivalence running through the raps. Most of them end messily for the central characters and their heroism is always in doubt. As Nas puts it in his guest slot on "Verbal Intercourse", the crack dealer doesn't sell drugs solely because he's poor, but because he's "infatuated by material things". And anyway, art doesn't have to be moral to be art.

Raekwon replaces the braggadocio of gangsta with encrypted dissing and story-telling. With multiple persona and elliptical speech. It's all further proof that the Wu-Tang Clan are making up their own hip hop "Illuminati" – vicious, capricious and compelling. To play with a hip hop cliché, "Only Built 4 Cuban Linx..." is not just "the bomb". It's a bomb blowing another hole in the fabric of the American dream.

Will Ashon

●●●●●

VARIOUS ARTISTS

deConstruction Classics deConstruction

FAIR play to deConstruction. I really wish there were more labels like them.

Now that, of course, isn't a very cool statement to make. Not if you move in underground circles. Circles in which deConstruction are often merely perceived as mainstream shit-shovellers splitting their sides all the way to the bank. Hence the way that a lot of those who wet themselves over Dave Clarke's "Red 2" are now slagging off "Red 3" before they've even heard it, just because it's coming out on deCon. I guess Delacy and Secret Knowledge have similar scenarios to look forward to over the next couple of months.

Dumb? Yeah, and dumb.

The truth is, deCon have played a pivotal role in dance music since the late Eighties.

Few labels have more right to release a bumper-pack of "Classics". On an economic level, the success of so many of the artists here, yer M-Peoples and yer K-Klasses and yer Kylies, has enabled them to



MR FINGERS

Classic Fingers Black Market

LARRY Heard has always been the great stylist of house. Subtle and sophisticated, his music floats, bobs and weaves. Whatever the genre, whatever the name (Fingers Inc, Mr Fingers, eponymously), he has always provided a certain level of class. That he isn't as well known as many of those he's influenced is due to the usual record biz tales of bootlegs, rip-offs and management blunders.

"Classic Fingers" is a retrospective of 10 years of his work, but it's not simply a compilation of his greatest moments. Many of the tracks get their first official UK release here and some will be new to all but the most committed trainspotter. There's even a track called "Gallimaufry Gallery". It's debateable whether Heard knows what the word "Gallimaufry" means, but the track sounds great. Classy trance meets laid-back rap, it's typical Heard.

The opening pair of tracks effectively set the scene for virtually everything which evolved out of house music, gabba excepted. "Washing Machine" is as slightly shocking as it was in the late Eighties - skeetering insect music produced by someone struggling to play the synth - and "Can You Feel It" (no question mark, but that's the American schooling system for you) is enervating, trancey proto-ambience. And then there's his work with the slinky, silky Robert Owens. Some of the later cuts, particularly the execrable "Closer", stray too far over the line towards electro-plink-plonk pop, but Heard's current material suggests a return to form, a return to layered soundscapes.

A collection of classics and near-classics.

Vaughan Allen

★★★★

T-POWER

The Self Evident Truth Of An Intuitive Mind SOUR

IT was a sad day when they calibrated dance music. Because that's when music couldn't just be music. It had to meet stringent stipulations. Anyone

lend much-needed support to the likes of Bush and countless other small imprints beneath them. Money goes round. It's the way of the world. A world where, if we're honest, the word "underground" is itself usually nothing more than a crafty marketing ploy.

DeCon's historical role similarly deserves high praise. Take T-Coy's "Carino", one of the very earliest examples of British house music. Or Black Box's "Ride On Time", indisputably the biggest-selling pop-dance crossover ever. Or Bassheads' "Is There Anybody Out There?", a record which, in its original format, proved the phenomenal power of the white label. Or even Guru Josh, whose "Infinity" gave us arguably the first truly larger-than-life character in dance music. All of these were crucial to the development of the club scene into the most exciting youth movement of our time. Probably our kids' time, too. No Guru Josh would have meant no Maurizio. Fact.

But enough of economics and history. What about art, eh? What about the music? And it's here that we run into a bit of a dilemma. Because to sell records in the vast quantities deCon have, to be so successful you can bring out your own line in trainers, you have to pander to mass tastes. Again, it's the way of the world. On a personal

note, the only tracks I'm happy to hear again are Marina's rinky-slinky "Sly One", Felix's irresistably uplifting "Don't You Want Me" and the inveterate passion of Lion Rock's "Packet Of Peace". Oh, and Kylie. Natch. The rest are simply inane and inoffensive kiss-me-quick party tunes. But then deConstruction have never pretended they were anything different.

Push

★★★★



Justin Robertson - Lion Rocker

caught deviating to the slightest degree was severely reprimanded.

With this in mind, drum 'n' bass philistines will probably issue a fatwa baying for the smashing up of T-Power's sampler when they hear "The Self Evident Truth Of An Intuitive Mind". Because here, T-Power (Mark Royal) commits the cardinal sin of depressing the primitive velocity which once singled out a track as 'ardkore. They'll deride the lack of amphetamine-induced pace on many of these cuts and sneer that it wasn't how things were done "back in the day".

Musical myopism is dangerous because it hampers progression. This attitude, which tries to give itself an air of legitimacy by espousing the values of purity, forgets that music can only survive by infusing diverse styles. Which is what T-Power does as he creates a drum 'n' bass magnum opus. Seamlessly fusing the molten panorama of "Circle", the intergalactic blips of "Indigo" and the bionic juggernaut which is "Silver", he steamrollers over the barbed-wire fences.

Along the way, T-Power proves that being before your time is not necessarily a handicap. Okay, you may well be misunderstood by your contemporaries, but music loses its relevance if you clutch at so-called hallowed values. And the new agenda set by "The Self Evident Truth" is totally relevant.

Veena Virdi

★★★★

BLONDIE

Beautiful (The Remix Album)

Chrysalis

BLONDIE were possibly the greatest adolescent-fantasy buzzsaw-pop electro-glitter-ball band of all time. Cry, cry, cry! But having produced some of the most heavenly heart-throb melodies of all time, from "Sunday Girl" to "Call Me" to "Atomic" to "Dreaming", they have now been criminally tossed into the grubby hands of remixers like Diddy (aarrghh!), K Klass (waaaaahhh!) and Blu Peter (bleurggggghhh!) like priceless caviar fed to over-fatted swine. Why, why, why?

This album is as execrable in its content as it is despicable in its shamelessness.

The people responsible, should you suffer a moment of madness while in possession of an Uzi, are David Cross and Maureen O'Donnell. Die, die, die!!! The fact that Black Dog and Armand Van Helden are involved along the way simply lessens one's respect for them, rather than elevating "Beautiful" above the desirability factor of eating your own excrement.

This is not the first time that Blondie's immaculate pop legacy has been subjected to the remix scalpel, but rarely have the operations resulted in such hideous monstrosities.

Calvin Bush

★★★★

ULTRAMARINE

Bel Air

Blanco Y Negro

FOR a time, it looked like Ultramarine had lost it. Sifting through the recordings of Soft Machine, Robert Wyatt and Kevin Ayers to attain organic sounds for their last album, "United Kingdoms", Paul Hammond and Ian Cooper lumbered their effortless, digital familiarities with the old ruins of real instrumentation. The effect was horribly dated. The word was that Ultramarine were over the hill.

But the duo needed to produce "United Kingdoms" to highlight their strengths as epochal soothsayers rather than sound archivists. Now they can move on again. Or, to be more precise, back. "Bel Air", you see, finds them returning to the tweaky musicality of their classic "Every Man And Woman Is A Star." And returning to form.

"Bel Air" is Ultramarine's fourth album and it's a glistening diamond of a record. Joining the apostles of Martin Denny (Wagon Christ and Musiq to name but two), the group here extend their journey into ever more exotic territories. From "Rainbow Row" to "K/V", from "Buena Vista" to "Citizen", they wade through warm, funky currents. Along the way, they conjure up an utterly delicious pastiche of sub-tropic vibraphonics, strange lunar bleeps and soaring, seraphic vocals

SOUND PATROL

This month's cutting compilations

IN at the classic end, "Flux 1", couldn't get more classic if it was a 1936 MG. The featured tracks include "Rez", "Phuture Trax", "Voodoo Ray" and "Can You Feel It". Towering stuff (4.5)... More nostalgic retro block-busting comes in the shape of the self-explanatory "Retrospective Of House '91-'95", a triple whammy with Jon Pleased Wimmin, John Kelly and Judge Jules on the mix (4)... For the sound of West Coast America gone b-bop crazy with a sampler and a massive sack of skunk, "Planet Rampant" is the best of the madcap Rampant imprint (3)... "Ragga Ragga Ragga 5" offers digital dub soundss, with Mad Cobra, Beenie Man and Bounty Killer shining through (3)... Another label gets in on the "intelligible" scene as MCA's "Total Science 1" picks up the pace with Waxdoctor, Roni Size, Dillinger and Bukem's astonishing remix of Jodeci (3.5)... Harder still, "Hardcore Massive 1" explores the darker, broodier side of jungle in the company of DJ SS, Hopa & Bones, Ascend & Ultravibe and rising star Aphrodite (2.5)... Way off the hard scale altogether is "Happy Hardcore Fever", where Dougal, Slipmatt, Vibes & Wishdoka and Cheddar 2 reel off the old hardcore clichés with manic intensity (2)... Bouncing along like a weegie maddie on a pogo is "Tom Wilson's Bouncin' Beats 2". Worth it for Together's seminal "Hardcore Uproar" (2.5)... "Street Jazz" is the crossroads of jazz and hip hop, so don't be surprised if you bump into Bradford Marsalis, DJ Premier, Wu-Tang's 4th Disciple among the newer acts (4)... Finally, "Oceans 11 - Left Foot Shank" is a wondrous collection of trip hoppy out-takes and exclusives which have passed through their studio, including Marden Hill, Beamish & Fly and Sly (4.5)...

Lisa Carson

CHECKLIST... "Flux 1" (EXP) - "A Retrospective Of House" (BMG) - "Planet Rampant" (Rampant) - "Ragga Ragga Ragga 5" (Greensleeves) - "Total Science 1" (MCA) - "Hardcore Massive 1" (DBM) - "Happy Hardcore Fever" (DBM) - "Tom Wilson's Bouncin' Beats 2" (Rumour) - "Street Jazz" (Kickin') - "Oceans 11" (Oceans 11)

(courtesy of Pooka's Sharon Lewis and Natasha Jones) set to the straw-skirtiest of rhythms.

It's great to hear Ultramarine come up with the musical medleys we all knew they were capable of making. Think of hoola-swinging, imagine those palm trees and feel the warm breeze. The vibe of "Bel Air" is more than sun, sea and sangria. It's about being marooned on a desert island. Bliss.

Veena Virdi
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THE LAST POETS

Holy Terror

Black Arc/Rykodisc

ALTHOUGH often cited as the original rap group, few beyond the most dedicated hip hop circles know who The Last Poets are. Come to that, they haven't always been entirely sure themselves. Seven core members have passed through their ranks since their 1968 debut, with consecutive albums sometimes recorded by totally different line-ups. Their 1991 "Freedom Express", for example, was the work of Jalal Nuriddin and Sulieman El-Hadi, while the follow-up, "Be Bop Or Be Dead", was down to Umar Bin Hassan and Abiodun Oyewole.

The latter pair are also responsible for "Holy Terror", their sonorous tones, fluid deliveries and wise words making it clear that they truly are poets in the traditional sense. The topics may occasionally be painful, but even "Pelourinho", a track named after a slave trading post, exudes an invincible optimism. "Homesick" sums up this defiant spirit superbly: *"We take the bombings/We take the lynchings/We take the rapes/And we smile/And we sing/And we dance/And we love through the reefer smoke/Through the slow jams, hot numbers and dream books"*.

Melle Mel and George Clinton supply extra weight in the vocal department, and the Earl Of Bootsy and Sir Bill Laswell are also on the guest list. As such, it's no surprise that many of the tracks are hump-backed groovers, "Funk" taking its cue from Parliament's "Give Up The Funk". But this by no means says it all. "Illusion Of Self" is an abstract jazz noodle and "If We Only Knew" a glorious riot of African drums. The musical breadth and lyrical depth means a three-toed sloth could count the duff cuts without any fear of falling out of its tree.

Now, who wants to be in The Last Poets next week?

Push
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THE DRUM CLUB

Live In Iceland

Sabrettes

THE Drum Club have come a long way since those heady days of the 1990 Castlemorton rave. So you might almost forgive them for deciding to put all of that sound system mayhem behind them and disappearing into the comparative comfort of studioland for good. Techno kids the world over should be eternally grateful that nothing could be further from the truth.

"Live In Iceland" is what happened when The Drum Club left their DATs at home and spent a crazy week recording their shows in the icy hinterlands of the Arctic. Steaming geysers, frozen

Another out of body experience for Hardkiss



HARDKISS

Delusions Of Grandeur

Hardkiss/L'Attitude

THE Hardkiss boys have reached a difficult point in their career. The point when they leap up from behind the counters of the world's dance specialist shops and fly straight onto the CD racks at Tower and HMV. The point when they cease to be just a whisper on the underground and become front-page news, remixing the likes of Elton John and signing international distribution deals. The point when they stop belonging to just us and become public property.

Sadly, some kind of a backlash seems inevitable. Not that this will particularly concern Hardkiss, who have always been bigger and stronger than any of the hype surrounding them. East Coast b-boy punksters who moved to San Francisco and immersed themselves in the city's futuristic hippy ideals, they have come up with some of the most original dance music we've heard so far this decade. The guys behind such names as Hawke and God Within really are special.

"Delusions Of Grandeur" gives us the story so far, with all the old favourites and three totally new tracks. The highlights are Hawke's beautifully pulsing "3 Nudes Having Sex On Acid", God Within's breakbeat-fuelled, gloriously melancholic "Rainy", and the soaring, piano-led "Burning Spear" mix of "Out Of Body Experience" by Rabbit In The Moon. Other gems include the quasi-Euro-ish "Pacific Coast Highway" and the two mid-tempo stormers, "Diazepam Jam" and "Mercy Mercy". In fact, each track here is a masterpiece of sublime, West Coast funky psychedelia, with every single sound and instrument delicately placed into the mix at just the right time.

Another of the strengths of this album is the fact that Hardkiss don't just make grooves for DJs to mix with. Their tunes have proper structures and work as complete compositions, each taking you on a unique journey. The result is an absolutely wicked album, the only possible fault being that they haven't included any of the tracks from the 1992 fabulous "House Of My Genius EP". Still, that's a minor indiscretion.

Hardkiss forever.

Dave Mothersole
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expanses of tundra, 24-hour nights and a national predilection for vodka all make Iceland notorious for its extremes. Add the excessive hedonism of those steaming geezers Charlie and Lol into the equation and the result is a selection of tracks like "Oscillate And Infiltrate", a stomping chunk of atavistic tribalism. By way of a counterbalance, there's also the slow-burn melodies which infuse the quivering, stoned digi-dub of "Reefer" and the angelic stutterings of "Crystal Express".

Listening to a live album at home is never quite the same as actually being at the event concerned, but the spirit of Reykjavik has certainly been faithfully preserved in this sonic translation.

Rachel Newsome

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N-JOI

Inside Out

deConstruction

SUCCESS often brings a premature death to credibility. Achievement over and above club cult status instantly produces rejection from the underground and future releases are guaranteed to elicit scorn and ridicule. Little matter that remaining underground means sales in the region of 1,000, forcing artists to go the way of the likes of deConstruction to ensure survival.

N-Joi epitomise this dichotomy. Thanks to their previous success, their current output is subject to instant ridicule. They're on deCon so they must either be puppets or in-house remixers for Kylie. What N-Joi are, in fact, is purveyors of excellent pumping house grooves. With a nod to hard house, trance and a touch of Detroit-style savvy, N-Joi have successfully reinvented themselves in a more experimental mould.

The basslines remain funky, yet it's what goes on around the grooves which makes this album work. "Ease Yourself" stitches hi-energy hi-hats to rattling snare rolls, as a 303 pushes an insistent pulse over vocal snatches. "Never Let You Go" follows a similar route, with more space created for a deeper house vibe. They even hint at a funkier Orbital on the system house arpeggios of "Papillon 2", while the current single, "Bad Things", is a truly classic-sounding floorfiller.

Ironically, this is N-Joi's last deCon release. Maybe people will once again start to take note if they return to an independent status. Or maybe N-Joi will have to wallow in obscurity for 10 years until someone hails them as the unsung heroes of old school rave. Nuff said?

Martin James

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VARIOUS ARTISTS

House Rarities

X:treme

MILKING the cash cow of the compilation market has become way too easy. A quick perusal of the charts, grab the latest sound-bite from the trend market, make the odd phone call, mix in one big-name DJ, and you're all set.

"House Rarities" exists to show what compilations could be about if the people putting them together really knew their music. And what the public wanted. Every track you've ever

scoured the second-hand stalls of small market towns for is here. Sensibly covering the house spectrum, from the 1990 rave classic of Mixmasters' "In The Mix" to the seminal proto-jungle of Dee Patten's "Who's The Badman?", there's enough variety and impossible rarities to guarantee even the saddest completist will be weak with excitement.

The highlights include Todd Terry's rave-heavy remix of Bizarre Inc's "Playing With Knives", Leftfield's "Not Forgotten", Jeff Mills' rare garage groove on Pin Up Girls' "Take Me Away", the epic Derrick May mix of "Sueno Latino" and Laurent X's "Machines". Their creators may, in some cases, have disappeared head-first into the Missing In Action files, but "House Rarities" is going to save a lot of people a lot of futile hunting around.

Essential stuff.

Calvin Bush

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ASTRAL PILOT

Electro Acupuncture

Harthouse

BACK in 1993, we needed a hero, a techno-devotee with a reputation for epic drug-snorting, multi-shagging, all-day-at-the-decks escapades. Sven Vath fitted the bill perfectly. Eminently quotable, Sven was Frankfurt and, for at least seven days, Frankfurt was the epicentre of techno. With the audacious "Accident In Paradise", Herr Knot-Top bestrode our hopes for trance's global pillage like a colossus.

But then it all went a bit, if not Pete Tong, then certainly Rick Wakeman. Sven's follow-up, "Harlequin" was hyped, hyper-inflated and horrible.

The rejoinders clearly stung. Because "Electro Acupuncture" is a no-publicity, low-key album from Sven's latest disguise. It's the kind of move The Shamen should have made if they didn't want to remain forever trapped in pre-teen raveland. It's also a return to the *kein*-messing, *kein*-intellecto-wankery that we loved in his work as Barbarella and Blue Orchidee.

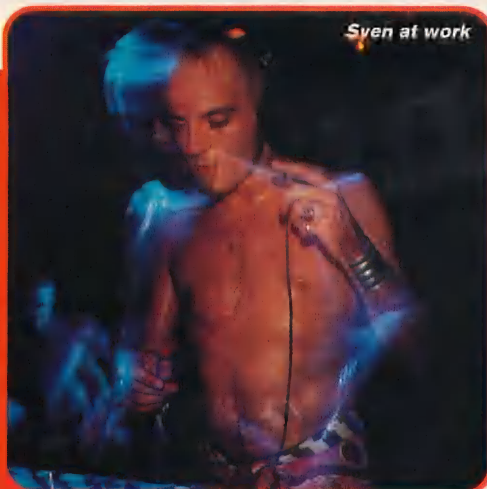
"Electro Acupuncture" is a monochrome collection of bump-along grooves. No lute solos or Medieval poetry, then? Cool! The problem is that, although it proves Sven can knock up the sound of The Ormen at peaktime without much effort, he's hard-pushed to redefine that sound. The fiddly "Skin Probe" and zippy Euro-core of "Needle Drama" are like bombs made with flares instead of Semtex, while "Into My Brain" and "Ku Ku Session" just rattle along like peas in an underwhelming tin can.

But all is not lost. The title track, while not quite Jeff Mills, is the purest computer-trance silk, with some serious head-fuck potential. And the closing cut, "The Day After", has "epic" written all over it, a marvellous blend of crystalline melodies, snowflake basslines and spiritual overload which makes the days when the word "genius" was even closer to "Sven Vath" than "total Kraut loon" seem not so distant. It's the next best thing to a month in Goa.

Not quite a return to form, then, but a quiet climb back onto the rails of respectability. Welcome half-back, Sven.

Calvin Bush

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REEL 2 REAL

Reel 2 Remixed

Positiva

THESE remixes take pop deeper into the world of "boom-tin-boom-tin", all-night long party tunes. A world where The Mad Stuntman chatters on about "Gurls... Batties... Shake it up". The result is a pretty good compilation to help you get into the groove, down a bottle of wine and "Move It, Move It" with the Alex Party remix.

All the classics are here, the "Stuntman's Anthem" given a "Potential Bad Boy's Dark Side Remix" and pulling off a major jungle cracker. "Can You Feel It" appears three times, once on a well Italo house tip and twice with a warm garage tempo, full of atmosphere with the vocals chopped up into the beat. For the handbaggers, "Conway" has the right amount of flounce and "Go On Move" offers those turbo lyrics. Ending with Armand Van Helden taking a hacksaw to "Raise You Hands" to create a kind of funky garage ragga track, this album is almost as solid as it is cheesy. Uplifting grooves "for the rude boys and rude girls" to let loose to and Reel 2 Real on the fizz of party poppers.

Rowan Chernin

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VARIOUS ARTISTS

AWOL - Live At The Ministry

Ministry Of Sound

SOME recordings need to be savoured. This is one of them. Through its monthly slots at that bastion of dance music, Ministry Of Sound, AWOL has been playing a significant role in spreading the word of jungle since 1992. Over that time, the club has charted the shifts taking place within drum 'n' bass and, as a result, inspired the likes of Randall, Mickey Finn and Kenny Ken - all now leading figures on the scene.

For those who've never had an AWOL experience, this album manages to catch the buzz emanating from the flickering lighters, the hooting horns and the strutting bodies. The A-list team of platter-spinners includes the aforementioned trio, plus Dr S Gachet and Darren Jay, plus the GQ Fearless tongue-rollers. But these alone would not guarantee a successful night. A club's reputation real is built on the records played. And this is what makes AWOL the night out in town. The tracks here, for example, range from the Cool Hand Flex's sensual "Melody Madness", to the dangerously torrential beatfall of Prizna's "Fire".

From start to finish, you can really feel those pulsating basslines as they send shockwaves throughout SE1. Listen and wish you were there.

Veena Virdi

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WORLD WITHIN

TOURNESOL

Moonfunk

R&S

"WHAT'S the future? Intelligent disco and retarded waltz..."

The inscription on the sleeve of this, Tournesol's third album, barely hints at the wide-open playing fields of inter-galactic electronic abstraction in which the Danish duo now choose to romp around. In the past, Tommy Gee and Thomas Totor have veered far too close to sickeningly pseudo-Aphexisms to really switch Copenhagen's reputation from a porn capital to the new Detroit. Unfortunately, "Moonfunk" probably won't help their cause much either, but lend an ear and an altered state of mind and you might just be in for a journey you'd scarcely have thought possible in pre-EC days.

Anyone out there like Danish cosmic rap? "Interplanetary Zonecheck" and "Volt'Age" are for you. Are asteroid shoot-outs scripted by Howie B more to your taste? Then "Electrowaltz" and "Breaks 'N' Space" could be the answer. There are also plenty of Orby-like dub excursions and, apart from the almost unlistenable 11-minute yawn-athon of "Mapping Your Mind", enough tinkering with the blueprint of electronic ambience to make you wonder if Tournesol's machines ever cease misfiring and fusing. The sweet sound of confusion for the latest fucked-up children of the world, as some previous Spacemen once put it.

Calvin Bush

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STEVE RACHMAD

Tons Of Tones

Fonky Fibe, Holland

STERAC

Secret Life Of Machines

100% Pure, Holland

SOMEWHERE in a Dutch field lies an electronic shrine that will always be Detroit. And Chicago. And Berlin. The secret of Holland's success, however, has been its refusal to pander to the traditions of Euro-beat – the *diktat* which reads, "Steal the Brit-pop recipe, ham it up with Eurotrash ethics, and sell it off on the back of a Club Med soundtrack".

Instead, for all that a label like D-Jax is obviously inspired by the music of Chicago, Saskia Slegers has nevertheless forged a sound of her own. Ditto Eveo Lute, Stefan Robbers and Detroit. Even Dmitry and Outland Records have given the New York cheese-house sound the courage to walk tall among the self-appointed smart set.

And so it is with Steve Rachmad, Dutch by birth, Detroit by desire, and lone cosmic-traveller by design. Along with Orlando Voorn, he was one of the first non-American producers to have a single on Derrick May's esteemed Fragile label, and his debt to the Motor City, to Tofler's visions and to Atkins' jazzuality, is clearly expounded across these two albums.

As Sterac and Tons of Tones, Rachmad sees the future through the eyes of Fellini, the ears of Mozart and the machinery of Messers Roland and Korg. Right the way through "Tons Of Tones", a compilation of his first three singles released on Urban Sound Of Amsterdam, the softly-spoken producer polishes up his keyboard sounds until they could be used as an advert for Daz Ultra. "Oh Ah Oh Ah Oh" and the metronomic "Back In Time", the quivering jazzy melodies of which wobble gently over snappy, hypno-tranced rhythms, are the perfect examples.

Like Maurizio or the Ifach guys, Rachmad loves his loops over his climaxes, finding an irresistible, aqueous groove deep in the warp of the Detroit manifesto. Not that either of these albums are simply about paying respect. Take any track on "Secret Life" and, as well as lip-service, you'll hear some of the most sublime, subliminal analogue



Picture: Rip

trickery. On "The Lost Of Love" and the closing "Astronotes", the frissons of melody have you arching your back like a pussycat in ecstasy. Go to "Smooth Touches", and "Teardrops" and "Easy Does It" guarantee the same effect. Steve Rachmad is Mr Fingers recording in Jane Fonda's "Barbarella" spacecraft.

For those bemoaning the lack of experimentation in techno, these albums aren't the best places to head. For the most part, we're talking of a heads-down, smiles-beaming, sweat-glistening, groove nirvana. But if you're looking for the crossroads where 1995-style luscious, jacking techno cuddles up with the finest melodies the world of strobo-jazz has to offer, follow the signposts saying "Tons Of Tones" and "Secret Life Of Machines". And don't worry about where you'll end up next.

Calvin Bush

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Rampant

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TRAINSPOTTING

EIGHT PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by TERRY FARLEY

CRIME Flight In 2 Fantasy/Rhythm Graffiti

Junior Boys Own
Crispin Glover (aka
The Caucasian Boy) is
one of the leaders of the
current nu-London clique,
and these two thoroughly
slamming tracks show
exactly why. "Flight" is a
stunning venture into a
Tenaglia-meets-Brass
Construction scenario,
while last season's
underground smash,
"Rhythm Graffiti", gets
the treatment from
Harvey (again!) via
excellent cuts and edits.

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SINGLES

IAN POOLEY Celtic Cross (Remixes)

white label, USA
Chicago's DJ Sneak, a great
favourite of this column, gets to
grips with Pooley's recent
crossover biggie. There's none
of Sneak's usual disco flava here.
Just thumping beats and upfront
industrial keys. Pure Relief.
Pure house music, baby.

●●●●●

DJ PIERRE Mind Bomb/Peace/Shout

Strictly Rhythm, USA
The quiet gunner is back with
three sides of pure East Coast
wild pitch. "Mind Bomb" is dark
and Factory-like, "Peace" is
mellow, but with all the frenzied
activity you'd expect from the
genre, while "Shout" takes a
vocal slant with an old school
Chicago vibe and the uplifting
tones of Miss Sabrina Pope.

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SALT CITY ORCHESTRA I Write The Book

Paperclip
Those fine Hard Times residents,
Miles Hollway and Elliot Eastwick,
get deep on the Aphrohead/Felix-
style groove of "I Write The
Book". The dark, spoken lyrics
are complemented by a soulful
male garage vocal, while the
brilliant keys, influenced by Pierre,
and percussion give it a dark 'n'
funky feel. If only all British house
records were this good.

●●●●●

THE 208 SESSIONS The L Track/Gonna Make It

Tumbler
A couple of chunky, US-slanted
grooves from Middlesbrough's
Simon Gibb. Anyone who has
caught the sets of this musically-

correct DJ will know what to
expect here - swing New York
percussion, soulful vocal samples
and hard-edged keys.

●●●●●

E+N The Horn Vibe

Tribal UK
Monster Joint Alert!! The original
cut came out of Portugal and was
an acetate set-stealer for Danny
Tenaglia for nearly two years.
Add in new mixes by Deep Dish,
Underground Sound Of Lisbon
and Tenaglia himself, all of which
are of outstanding quality, and you
have a double-pack to die for.

●●●●●

SWING 52 Color Of My Skin

(Deep Dish Remixes)
DMC, USA
The Deep Dish boys (Sharam
and Dubfire) are currently my favourite

remixers. Here, they get to grips
with last season's classic to
produce a groove which is as
subtle as feathers. The jazzy keys
melt into Arnold Jarvis' beautiful
vocals and the effect is superbly
mellow and soulful. A must-have
for all Dish-heads and soul boys.

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NUSH U Girls

Blunted
A welcome return to form for
Junior Vasquez (who, as we
know, has been getting stick
from certain quarters).
Vasquez's style may be nothing
new, but he sure has a groove
which, when it works, really
fucking works! And, with
military snares and big drops
dominating, that's exactly what
this does. What a way to hit
back at the non-believers.

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SOUND DESIGN

Back From The Dead

Hard Times
With this pumping double-pack
about to be joined by his
excellent new stuff for the
Ministry's label, it looks like it's
going to be a Todd Terry
summer. Todd is one of the
few house producers who can
really cross the gap between
the real house/garage DJs and
the party types, from Ministry to
Club UK, and this EP is classic
Todd - raw, ruff beats, nagging
samples and more hooks than
Lennox Lewis.

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DEEP ZONE FEATURING

CYBIL JEFFERIES It's Gonna Be Alright

Sub-Urban, USA
Superb shit from the great team
of Mike Delgado and Matthias
Heillbronn, as deep garage
meets hard and funky percussion
rolls and Miss Cybil's vocals work
the track even higher. Okay, the
lyrics are a bit, well, Jersey, but
"It's Gonna Be Alright" is still one
that all the House heads should
play to death.

●●●●●

UNDERGROUND SOUND OF GLASGOW

The Festival EP

Jus' Trax
Four deep and underground
tracks fresh out of Glasgow,
courtesy of the Voodoo Room's
resident DJ, Kevin McKay, and
his chums. The whole EP is
very musical and will sound
great at about six in the morning
as the crowd wind down from
either a mad Relief sesh or a
storming garage vocal set.
This is real innovative chill-out
shit for the dancefloor.

●●●●●

NYDC

Up In This House

white label, USA
A collaboration between Deep
Dish and Danny Tenaglia, "Up
In This House" is a pure
"chubby" classic, the East
Coast dream-team combining
all of the best elements of their
mixes into one fab track. Dark
keyboards, skippy, but
weighty percussion, and a
female vocal brimming with
serious attitude are the order
of the day. Delays in clearing
the samples does, however,
mean that it's currently only
available on white.

●●●●●

WAM The Drum

Sorted, USA
Kenny and Louis, those
legendary Masters (MAW -
WAM, geddit?), go deep into
the Aphrohead vibe. With
ominous spoken vocals and
MAW's trancey minimal feel,
this is one for lovers of dark
garage which is even darker.
Expect more scratching of
heads than hands in the air.
Play and be damned.

●●●●●

NEW AGE REBELS You Want Me/Understand

Zest 4 Life
The wicked Nice 'N' Ripe crew
give us a superb cut 'n' paste
slice of nu London house.
Swing drums, funky keys and
some very classy sampled
vocals are fused together to
create two totally thumping
joints for the house/garage
crossover crowd.

●●●●●

* IN THE BAG

Queer Nation's LUKE HOWARD on the contents of his record bag

"M"Y first choice is La Belle's 'Turn It Out', an acetate from
8-Ball in America. I got it from a DJ called Billy Carroll
when he recently played at the Ministry. La Belle did

'Lady Marmalade'
in the Seventies and I think the
group reformed just for this
one record. It's mixed by
Frankie Knuckles and starts
off like 'Plastic Dreams', then
goes into this incredible vocal.
"The Urban Blues Project's
'Deliver Me' is pure class.

It's really well produced, with
lovely keyboard and sax solos,
and the vocals are excellent. There are 95 North remixes, but I play
the original, a nine-minute anthem. Next is 'Mass Production
Volume 2', which seems to have been produced by Lenny Fontana.
I'm playing the 'Choice Mix'. It starts with a disco loop, then goes
into this jazzy track, which is a great instrumental.

"Reachin' Higher" by Turnstyle featuring Althea McQueen has

been out for a few months, but it's been overlooked by most
people. I've been spinning it as my last record. It's nice to have
a track that the punters aren't sick of hearing in every other club.

One track everyone probably will be
sick of by now is Ruffneck's
'Everybody Be Somebody', but I
reckon it's the record of the
summer. It's really sparse, really
bassy and quite funky.

"Lastly, I've chosen Barbara
Tucker's 'Stay Together'. To be
totally honest, I haven't actually
bought this one yet, but I'll definitely
be getting it soon. She played

Queer Nation the other day and that's where I heard it. Barbara is a
fantastic performer. At the Ministry there is a big stage where she
used to do her dancing. It sent the crowd into a frenzy. It always put
me in a wonderfully good mood."

● Luke Howard is the resident DJ at Queer Nation, Sundays at The Gardening Club, London WC2

CHECKLIST

LA BELLE - "Turn It Out" (8-Ball)
URBAN BLUES PROJECT - "Deliver Me" (Hott)
LENNY FONTANA - "Mass Production Volume 2 (Choice Mix)" (Kult)
TURNSTYLE FEATURING ALTHEA McQUEEN - "Reachin' Higher" (Strictly Rhythm)
RUFFNECK - "Everybody Be Somebody" (MAW)
BARBARA TUCKER - "Stay Together" (Strictly Rhythm/Positiva)

Jungle

Reviews by VEENA VIRDI

OMNI TRIO

Nu Birth Of Cool

Moving Shadow

Total chicanery. Omni Trio's Rob Haigh is a master of lulling the listener into a false sense of security, allowing ethereal piano chords to glide aimlessly along, before slamming down hard on the bass pedal. A fervent believer in the ethics of unrefined energy, as witnessed on "The Deepest Cut" album, Haigh constructs monumental bass sequences which are then skewered with epic signature melodies, making for music as good in the home as it would be in the stadium. When will Wembley book this man?

★★★★



SINGLES

DEADLY D

Aim To Please
Flex

Not the strongest of packages from L Double's Huddersfield-based label. After the vocalised missives of "Listen Dis", D this time spews out bwoy rhyming against mediocre percussives. That said, the second track on the flip shows what he's truly capable of, as wobbly intonations slide into luscious peacock hoots.

★★★☆☆

BABYLON

Splash (Remixes)

Dee Jay

If one element detracted from the original of "Splash" it was those barking samples. Any sensible remix would have taken them out, but instead both DJ Trace and Ray Keith's rearrangements use them to create a comic-strip spoof. These are crafted mixes, but you'll still want to snigger.

★★★☆☆

KODA

Volume IV

Interlektive

Causing an unholy scramble on dub-plate, this underground cut reflects a spot-on b-line attitude with chop-suey switches, combustible circuitry and psychotic bleeps all coming together in a claustrophobic atmosphere. Just what the doctor ordered for those with introverted tendencies.

★★★★

MIRAGE

Deep Rage

Odyssey

Causes Of Life/Source Direct defect to the fledgling Odyssey imprint to re-emerge as Mirage. Previously known for their luscious, gleaming melodies, this incarnation concentrates on muscular sound belts and the flip ends up sounding incredibly like Kraftwerk's "Numbers".

★★★★

THE SENTINEL

Volume 2

Basement

With cuts on Metalheadz, Good Looking and his own Photek label, Rupert Parkes must be running on more than ordinary four-star fuel. Here, the bassaholic slips into his Sentinel guise and quickens his beatstep. What emerges is the thrill of the chase between the hunter and the hunted. A tense psycho-drama.

★★★★

ADAM F

Lighter Style

Section 5

While "Lighter" by DJ SS was about merging dancing bodies, Adam F's concept concentrates on people becoming at one with the music, as it shrouds itself in elegant strings singed with piano soliloquies. Break addicts may feel cheated, but musical fiends will love it.

★★★★

JAY MAGICK

Lush Life/Melancholy

Infra Red

The Metalheadz prodigy continues his rise, here veering into more experimental climes via his own Infra Red label. Floating on jazzy bpm's, "Lush Life" swelters in a mirage of hazy harmonics, while "Melancholy" deepens the mood with a lone horn call. Jungle noir.

★★★★

JMJ AND RICHIE

Free La Funk/Universal Horn

Moving Shadow

Hitching a lift to the funky strata, Isaac Hayes could easily croon to this tune. "Universal Horn" broadcasts the work of a fevered brass section over the most solemn of snare processions, while "Free La Funk" trawls its glutinous vibrations through moody fluctuations. Perfect autumnal blues.

★★★★

DJ KANE FEATURING

VANESSA SIMON

The Life

Trouble On Vinyl

Almost this month's Vital Single, it's impossible not to be hypnotised by Vanessa Simon's velvety aria cast upon a tidal backbeat. Jungle that's crafted, progressive and, at times, too beautiful for words.

★★★★

THE GUYVER

Deep Cover

Reinforced

A double-pack of musical adventures from DJ Stretch and Manix. It starts with the frenetic kazoo of "I'm Coming Alive" and then treks through the subterranean wah-wah sweeps of "Musical Freedom", but it's "The Whip" which is the real musical manna here. Everyone will be humming the hook by the end of summer.

★★★★

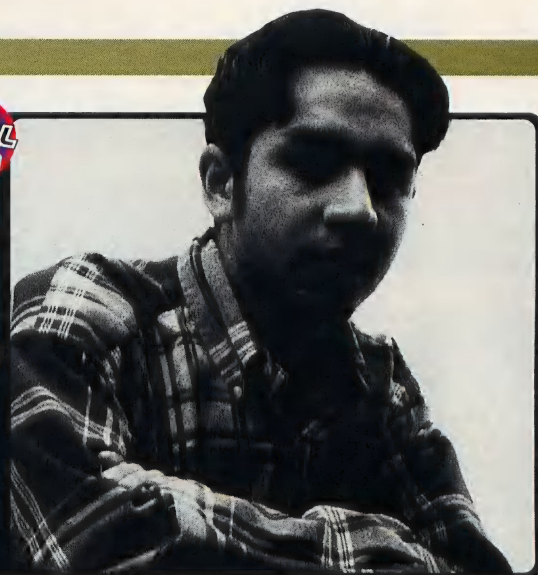
D'CRUZE

Control

Suburban Base

It's surprising that D'Cruze is still lurking in the background, especially after the essential "Are We In". But with Suburban Base now injecting premier league breakbeat clout, this album should finally see him bust through. And the gambit hasn't come a minute too soon, as D'Cruze proves he's a true musical connoisseur by ambling into Eighties electronic territory with tracks like "All Night Groove" and then following up with the *tour de force* trajectory that is "Can't Be Trusted". Guaranteed to leave you breathless.

★★★★



CRANIUM HF

Belladonna

Blue Angel

Complete with Motorhead riffs, you'll either love this or miss the point completely. The Wagon Christ mix triggers the bionic rock energy into analogue lo-fi break beats. Well weird.

★★★☆☆

RAGGA TWINS

Freedom Train

white label

What a way to return! But then Demon Rocker and Flinty Badman deserve to reap all rewards, given the influence of

their "Spliffhead" album on the junglist scene. They may not be fully conversant in drum 'n' bass lingo, but they send their skanked dub polemic through Firefox's percussive assault course, London Som'thing's amplified jazzmetrics, and More Rockers' trebled snare stitches to come up trumps. Urgent rolling.

★★★★

CARLITO

Heaven/Carlito's Way

Creative Source

Fabio kicks off as

he means to go on, enlisting

Coventry's Essence Of Aura to open his label account. The result is "Heaven" – deadbeat funk, scratched up with string skidmarks. Meanwhile, "Carlito's Way" is a top-notch Seventies cop thriller set to rolling tom-toms.

★★★★

ALBUMS

FAST FLOOR

Fast Floor

Smooth

Ron Wells and Paul Fraser-Clark may be drum 'n' bass novices, but when their dubs are dropped at Speed, there's generally a jiving melee demanding a rewind. It's not hard to see why, with the euphoria these tracks instil synergised into an undulating time signature which makes for a real aural elixir. There will be those who consider the breaks to be too tame and controlled. Tough. This is for open minds.

★★★★

VARIOUS ARTISTS

Deadly Beats

Rumour

Remix giants Formula 7, the team behind past renovations of tracks by Anita Baker and Nomad (!), have garnered a set of tunes determined to cause sonic demolition. When you add the secret ingredient of Kenny Ken, a man who has already secured his reputation during the combat of "Jungle Soundclash", the result is a series of bionic monsters.

★★★★

VARIOUS ARTISTS

The Extreme Collection Volume 2

B9

The Black Country may be suffering from draconian licensing laws but, as this collection proves, not even that can hold back the growth of jungle. Offering jazz acoustics, ska bombastics, reggae drop-lines and soul raunchiness from the likes of Major Popular, Friction and Dubtronix, this is testament to the tenacity of the region's producers, who are renowned for their musical plurality. It's just a pity that this is marred by occasional humdrum ragga blubbing.

★★★☆☆

DREAM DATE

Ruffneck Ting's DJ DAZEE slips into the realm of fantasy for her dream DJ slot

What is your dream venue?

The Sydney Opera House. I love the buildin's shape and the acoustics in there must be superb. For my gig, I'd have the walls lined with Excalibur bass bins.

You can move this venue. Where will you put it?

On the edge of the Amazon jungle. And all of the proceeds would go to rainforest preservation.

How will you get there?

By private helicopter. Budding entrepreneurs should think about starting up a helicopter skylift service for busy DJs.

Who will the promoter be?

Ruffneck Ting in Bristol. I've been their resident for two years, so I'd stay loyal.

What is your fee?

One jewel-encrusted, solid gold dub plate box.

What's on the rider?

Champagne fountains galore, crates of five-star brandy and vats of exotic fruit salad!

Who is on the guest list?

The alien from "Predator" to be my personal security and box boy, and Queen Latifah to be the VIP MC. Also, Data from "Star Trek TNG" – he's a safe android and has the right answer for everything – and Crazy Horse, the Native American warrior whose courage was legendary. Last but not least, I'd have Chris Armstrong, Crystal Palace's former Number One.

Who is your warm-up DJ?

Randall. The mix tapes he did for "Yaman" were my inspirational guide to beautiful breakbeat mixing.

Which records will you open and close your set with?

I'd open with De La Soul's "DAISY AGE" (with them providing live vocal assistance) and end with Eric B & Rakim's "Know The Ledge". Both are VIP remixes, of course!

Where will you go when the club closes?

To a few more clubs, then on to my friend Riz's "relax resort" in Alcocebar, Spain.

Who will you take with you?

I'd charter a plane to take the Ledge Massive, plus all the original Bristol junglist party people.

● Dazee DJs at Ruffneck Ting in Bristol. Her "Rude Girls" single will be out on the Ruffneck Ting imprint in September



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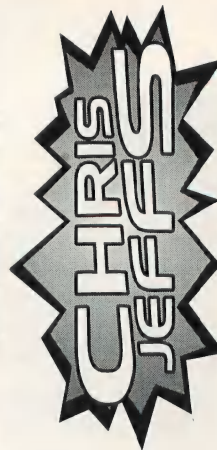
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Techno

Reviews by DAVE MOTHERSOLE



ELEKTROIDS Elektro World

There's no denying the totally retro nature of this album. It could easily have been recorded 10 or 12 years ago. But somehow that doesn't seem to matter. Paying respectful homage to late Seventies/early Eighties Kraftwerk and the b-yo-funk and electric boogie of Afrika Bambaataa's Soul Sonic Force, it's all 808 drums, robotic voices, and tight, loud snares. At times, it's so authentic that you get the feeling they might just be taking the piss. But when it sounds this good, who cares?

★★★★

SINGLES

VARIOUS ARTISTS Pure Plastic EP Volume 4

Pure Plastic
An exceptionally good compilation EP boasting some of the UK's leading techno artists. The superlative Stasis again comes up trumps, here with an epic journey of mesmerising sonic seduction which morphs up to a haunting climax before eventually spiralling off into a squelchy acid-fuelled finale. Meanwhile, on the flip, Mark Broom gets rough with some futuristic drum and bass programming, and his frequency analogue data.

★★★★

ENVIOY Solitary Mission EP

Soma
Four beautifully composed, technologically-generated symphonies of sound from the multi-talented Hope (aka St Vitus Dance). It opens with a magnificent orchestral interlude, to be followed by the cowbell-laced, heart-wrenching strings of "Leave The World Behind". Next there's the decidedly old school techno jazz of "Soul Mate" and the bass-heavy deep house of "Heat Haze". An outstanding release which once again proves that purist British techno is at its highest point of creativity since the early Nineties.

★★★★

LOST SECTOR

Power Up
Fish Tank
The Lost Sector boys are back, albeit in a slightly more aggressive mood, with a dark slice of pumping dancefloor delirium. A relentlessly pulsing and stupendously groovy, hollow-sounding bassline underpins some wickedly spacey gated sounds and, when the acid kicks in, it all spins off into hyperspace. Fat, fast and funky.

★★★★

ACID JESUS

Radiation
Klang, Germany
Another mind-expanding excursion into the experimental zone from the German duo, this

VANGO NOIR

Transference Of My Serenity
Fifth Freedom

A double-pack of experimental electronica which admirably embraces just about every worthwhile strand of technologically-produced music. From Californian-style sonic ambience and spacey trip hop, to Detroit-influenced techno jazz and wild pitchin' Chicago thumpers, there's a fresh surprise at every turn of the disc. The highlights are the bass-heavy and breakbeat-fuelled "Luhjahn" and the futuristic electro jazz wonder which is "Idris". Spot on.

★★★★

AIR LIQUIDE Stroboplastic

Harvest, Germany
Now that Air Liquide have signed to Pink Floyd's former

is a veritable lesson in the art of electronic hypnotica. The hi-hats flicker and the bass pulses, while rimshots, cowbells, snares, bleeps and God knows what else drop in and out of the mix like stardust falling from the skies. With absolutely perfect timing, too. A devilishly cunning head-phunk of a record.

★★★★

STEVE STOLL

Hyperrealism
Smile, USA
Shaped like a rotary saw, this limited edition is a transpotter's delight. The music isn't bad either! "Hyperrealism Part 2" is a funky space-groover similar in style to Stoll's work as The Blunted Boy Wonder, but it's the "Part 1" mix which really steals the show. A full-on, 11-minute acid monster, it twists and turns until it reaches a momentous climax of barely controlled 303 insanity.

★★★★

A GUY CALLED GERALD

untitled
white label
Reputed to be a remix of "Finley's Rainbow" by 4 Hero, this is a beautiful fusion of old school drum programming, ultra-deep sub-bass and wonderfully harmonious analogue chord progressions. Already being hammered by Colin Dale and Fabio alike, this can only help bring the techno and jungle worlds that little bit closer. It's also proof that "pure techno" and "intelligent jungle" are really just two sides of the same futuristic dancefloor coin.

★★★★

SPIRA Spira 004

Spira
With titles like "Nervejack", "Dum Dum" and "Shatter", it's not hard to tell which side of the techno divide Spira work on. Their tracks are hard, fast and very, very minimal. The kicks are rock solid, and the noises jarring and discordant, but their enthusiasm for a strange robotic funkiness locks you into an uneasy yet blissful submission. This is sledgehammer seduction.

★★★★

label, it's possible they will be absorbed into the mainstream to become the German equivalent of The Orb – challenging underground music with an overground profile. Their debut is an inevitably bizarre double-pack, with plenty of funky, acid, space-age documentary monologues and eerie sounds built around some very club-friendly rhythms. The obvious highlights are the Thunderground soundalike, "Zeitgeber", and the spiralling Tangerine Dreaminess of the lead track.

★★★★

WAVESCAPE

Auto Erotica
Fourth Wave
A super-advanced EP of highly complex, yet instantly likeable Detroit techno from Steve Paton's new label. "The Divide" is an irresistible homage to Derrick May's classic "Strings Of Life", but it's the marvellously intricate rhythms and melodies of the title cut which makes this one a truly worthy acquisition.

★★★★

ALBUM

VARIOUS ARTISTS The Yellow Album

TIP
TIP are the masters of the full-on, acid-fuelled, psychedellic burn-up. Exactly what you might expect from a label put together by a group of people who felt there ought to be a home for the music evolving out of the Goa party scene. We're

★★★★

basically talking pure trance music, but with an important difference. All of these cuts have a proper structure (in Goa there are no decks, only DATs, which means the DJs have to play tracks from start to finish) and the sounds are a lot more out-there than your average Frankfurt stormtrooper stuff. Trance dance at its best. Boom shank!

★★★★

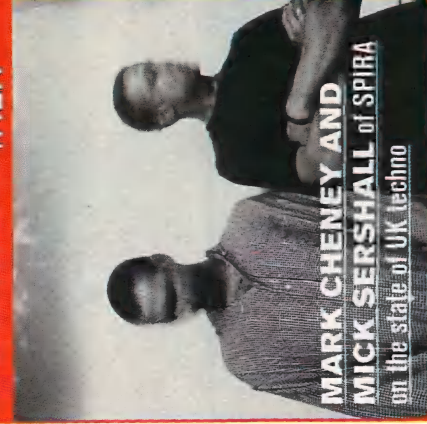
on in America. The scene out there has so much more to it. Maybe there's some kind of perception problem in this country. Maybe their vision is born out of the sort of conditions in which they live and work. That's why we really admire people like Jeff Mills and Mad Mike, people who've made the effort to go out and form an identity for themselves.

"By contrast, there simply aren't enough individual-sounding producers in the UK. There's no point in the British trying to recreate that old school Detroit sound wholesale, and that's where a lot of them fall down. There's no innovation. That sound was amazing 10 years ago, but what we're getting now are second-rate facsimiles. British techno is never going to come into its own until people stop trying to copy Derrick May and Kevin Saunderson."

"Too many artists are too trend-orientated. There have been too many tracks with disco and funk breaks in them. One good record comes out and, for the next six months, everyone is running around like headless chickens, churning out imitation after imitation. We're not into this electro revival either. We don't see there's any place for the absolute reproduction of old sounds, especially when you think about the ones they're using. They were great in 1982, but now they seem weak and outdated."

● Spira 004 'is out now on Spira. 005 follows shortly

LOOSE TALK



MARK CHENEY AND MICK SERSHALL of SPIRA on the state of UK techno

"TECHNO seems to have a bad name in this country at the moment and the producers only have themselves to blame. For people who aren't involved in the scene, techno is almost a dirty word. There are just too many really bland tracks about. A lot of the stuff coming over from Europe swamps the distinctive releases and, as a result, it's hard to get a good club going these days. There isn't one club around which would consistently draw us in."

"The thing is, there's just no dedication here. Especially compared to what is going

Garage

Reviews by MICHAEL MORLEY

PRODUCTION VALUES

New York producer FRANCOIS KERVOIRIAN in the spotlight



How would you describe your production sound?

I've worked on so many different kinds of tracks - some very electronic, some very live, some dance and some not. To me, it's a matter of approach. I'm into spacey and out-there kind of vibes and, in the same way, musicians play their instruments, I see myself playing the mixing console to create sound landscapes.

What was your first and your last production?

My first production was Musique's "In The Bush". It was pretty straightforward. I edited the hell out of it and it happened to go gold. The most recent to be released was Floppy Sounds' "Ultra Song" for Wave. Right now, I'm mastering a new single for Erasure and mixing their album. The single was originally an 85bpm track, but although I've kept the vocals and the distinctive sounds, I've taken it to 125bpm.

What record do you feel you've had the most input on?

Having done around 800 productions over 17 years, it's difficult to choose. I'd say that Ashford & Simpson's "Sold" is one of my favourites, although I did a great deal more work on other projects, such as Dinosaur L's "Go Bang", which I also like.

What is influencing you now and how do you see it affecting your sound?

Dub. That's really all I care about now. I came a little late to appreciating King Tubby's stuff, but now it's the only place I want to go. The Mad Professor remix of Massive Attack's album, for instance, Dub allows me to feel like I'm painting. It's like a journey. Verse-chorus-middle-eight is not what I look forward to in the Basic Channel stuff is so deep, so trippy, and that allows me to fantasise. It's the same as for the MFSB's "Love Is The Message". People hear sounds that are not

actually in the music because the track stimulates them. Which artists have you enjoyed and disliked working with the most?

The best were D Train. With "You're The One For Me", there was 100 per cent understanding of what they were trying to achieve. The worst were Wham for "Wham Rap", it's funny, because George Michael he was pissed off that I couldn't get him to sound like them!

● *French Kervoirian's production of Floppy Sounds' "Ultra Song" is out now on Wave, USA*

VARIOUS ARTISTS

Vocal Power

Bootleg, USA

An album of Smack-produced cuts sounds like sheer Heaven

and "Vocal Power" comes

pretty close. It boasts

classics like Colonel Abrams

and Ultravox's "Where Do We

Go From Here" and Karen

Pollard's uplifting "Reach Out

To Me", plus the superb

Donald O with his new single,

"Special", and one from Carol

Sylvan & Rhythm Section. It's

indicative of how strong this

set is that a track like Janet

Rushmore's "Try My Love"

sounds on the weak side.

But watch out, thanks to the

illegal inclusion of Choice and

Dig it releases, this is a strictly

SINGLES

BARBARA TUCKER

Soul Together

Positive

Yes!

The diva's back. Although

this is not as punchy as her

previous releases, what it lacks in

force, it certainly makes up for in

class. And top marks for the lush

production, which includes the

funkiest of live bass sounds from

Louie Vega.

JOINT VENTURE

Joint Venture EP

Seven

Aply assisted by London's

Sonsory Elements and Ollie

Dagoo's Dope Fonzies, Joint

Venture is Robert Owens doing

dance music dripping with

emotion. He almost reaches

the sublime heights of his

enduring club classic, "I'll Be

Your Friend", particularly on

"I'll Stay", a track with catchy

vibes and moody chords.

ROSE GAINES

I Want You

Molown

The Prince protege goes

uptempo via the Hipple Tones

mixes, which retain the sultry feel

and add an infectious groove.

TRI

We Got The Love

Epic

Tri, a new London-based soul trio

are remixed by Masters At Work

with. There are shades of their

earlier "Nu Yorcan Soul", a

monster bassline reminiscent of

the "Jack The Groove" house

classic, perky percussion lines

and a sweet chorus which is sure

to send it charbound.

TOWA TEI

Love Connection

Elektra

At last, after severely

limited availability in the

UK via the Japanese

label For Life, former

Dee-Lite producer

Towa Tei storms onto

the scene with a sexy

monster. The organ and

the bassline are deep,

pumping (thanks to

Masters At Work) and

Joel Cardwell's soulful

freestyle warblings

are nothing short

of sublime.



old-fashioned, I could use a song

in there. Kim is still struggling to

beat the quality of "Nite Life", but

listen out for the Frankie Felliciano

remix of "Time For Love", which is

definitely an improvement on the

original versions.

KERRI CHANDLER

FEATURING ARNOLD

JARVIS

Inspiration (Remixes)

Freelove Inc

If it ain't broke, don't fix it! The

original of this track is, of course,

an out-and-out classic, which

ALBUMS

VARIOUS ARTISTS

Upstarts At Club Havana Volume 2

Dundee, Holland

Mixed compilations abound right

now. Here we find DJ Johnson in

Amsterdam, mixing up Todd

Terry's House Of Gypsies

production, "Another Vorn",

Mike Delgado's "The Murder

Track", and MD Express' "God

SPENCER

MOZIE B PROJECT

FEATURING LATASHA

Free

Freeze Dance, USA

Strong vocals, some extremely

fine tinkling of the ivories and,

particularly on the "Carlos

Sanchez Gospel Vamp Mix",

keep your feet and mind active.

There's not much to match this

track for quality at the moment, so

growl!

VARIOUS ARTISTS

21st Century Opera

Havin' It Stalestide Volume 1

New York's Benji Candellaro

takes a sound journey through

soulful US house productions.

Along the way, he drops in classic

names like Ralphi Rosario (a

percussive cut of his superb

vocal, "Gotta New Love", and also

his more dubby "Sex With Him"),

Larry Heard (mixing his

reworking of Mondo Grosso's

"Precognitions Of A Love Lost"),

Masters At Work (their bouncy

track in a fairly current set). There

are also a few of Benji's own

productions, very cleverly mixed

and with a few FX thrown in for

good measure.

● All imports supplied by Uptown Records, London W1 and Vinyl Junkies.



Includes productions from **Kenny 'Dope'**, **Tommy Musto**, **Victor Simonelli**, **'Little' Louis Vega** and **Bobbi & Steve**

Disco Tex

Keep Holdin' Back

Fibre Foundation

Weekend

The Zoo Tribe

Get Up

Lee Genesis

Can't Separate Me

Les Claudettes

Alexandrie Alexandra

Doug Willis

Spread Love

Community featuring **Fonda Rae**

Over Like A Fat Rat

Men From Mars

Emergency On Planet Mars

Kenny "Dope" presents **The Bucketheads**

I Wanna Know

Disco Elements

Music Takes Me Higher

Baby Bumps

Funky Sugar

Antigua Managua

In The Centre

Carl Michael

Anytime Is The Right Time

Salsoul Orchestra

Salsoul Rainbow '95

escapade

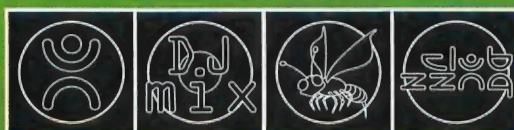
Released 31st July from Escapade, a Rumour Records company, on compact disc: JAPCD 105 and cassette: JAPMC 105 at all good record stores. Distributed by 3MV / Sony.

Pizzaman Isha-D Space 2000 Yosh MK
Yojo Working Spaghetti Surfers Marshal Stax Loveland
Happy Clappers Love To Infinity Elevatorman Floorjam Illusive

Volume Two The Essential DJ Club Mix

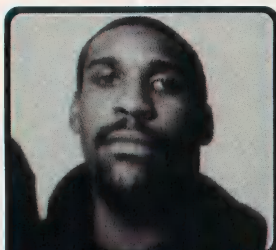


Available now from Club Buzz, a Rumour Records company, at all good record stores on compact disc: CUTZCD 2 and cassette: CUTZMC 2. Distributed by 3MV / Sony



Hip Hop

Reviews by WILL ASHON



ACEYALONE Mic Check

Capitol, USA

Aceyalone - ex-Freestyle Fellowship member and king of the LA underground - returns to the fray with an EP of stunning verbals and original music. The title track is anchored by a drumbox beat with a jungle trill, while Acey moves from Melle Mel styling, up and through the wordologies. "Headaches And Woes" is a radical jazz conspiracy theory, and "Feet Up On The Table" a mass association diss with a furniture obsession. Glory be to the A-one.

VITAL
single

SINGLES

ATTICA BLUES

Blueprint

Mo' Wax

The female vocals and beats may lead to a comparison with Portishead, but Attica Blues are jazzier and less melodramatic. And Mr Blues gives bonus beats too. That said, nobody should call a remix "Supper Club", even in jest.

●●●○○

SOULS OF MISCHIEF

Rock It Like That

Jive, USA

The Oakland Hieroglyphics members have jettisoned some of their skitter-skat rap attacks of 1993's "Til Infinity" in favour of a straighter, more aggressive sound. However, they compensate for it by slapping their samples around to pull and push the beat.

●●●○○

PEOPLE WITHOUT SHOES

Assassin EP

Rage, USA

There ain't no sound so fine as a high nasal whine chopped up on top of a well-cut break. With People Without Shoes you get two such delights, as the gleeful nappy dreads skip through moody drifting beatscapes.

●●●○○

RAEKWON

Criminology

Loud/RCA, USA

Over a dirty horn riff, the Wu-Tang man offers a stinging, violent, contradictory and cryptic rebuke to the marketers of gun-slinging and gang-banging. "Fuck Compton" repackaged as a street crossword puzzle.

●●●○○

BLAQUE SPERM FEATURING FYNE

Splendid

Once You Go Blaque/Contract, USA

As you'd expect, this track has more references to jism than a William Burroughs book, although here they're used as metaphors for a teeming life of rhyme. Blaque spins out clever words about fatherhood, MCs and lyrical viruses, with the sounds laid down by the estimable Tony D, who was last heard on the excellent "Central J Parlay".

●●●○○

S.O.A.P.

Soul Of Another People

Downlow

Fourteen freestylers from the bitter Northwest (er, London to be precise) freak the mic and prove that Englanders have funk in their trunks too. A thoroughly sterling effort.

●●●○○

CEASEFIRE

Trickshot

Wall Of Sound

Here, Derek Deharge leads his collaborators on another foray into the beats and cuts from the Pacino movie, "Carlito's Way". Unfortunately, Ceasefire commit the ultimate sin of using an over-familiar Roy Ayers sample on "She Don't Lie". All in all, this is well put together but somehow rather uninspiring.

●●●○○

NINE

Ova Confident

Profile

Nine, the man with a natural vocoder voice which makes him sound more Metal Mickey than Method Man, comes out with a cracking remix from "Black Mass". The deep, slow, rasping delivery may have the effect of disguising the quality of Nine's thinking, but listen well and the lyrical skills are all there.

●●●○○

MONK AND CANATELLA

Flyfishing With Monk And Canatella

Cup Of Tea

Portishead's first single namechecked this lot and it's easy to see the link in the flyfishers' obsession with filmic horns. But when they are freed up from the restrictions of the song form, they make weird, wild-eyed, beat-based hip hop which is ideal for jumping around to.

●●●○○

ROOTS MANUVA

Next Typa Motion

Sound Of Money

Producing English hip hop and getting respect isn't easy. So it's a pleasure to hear something which really deserves it. Over a syncopated chunk of fretless bass and keyboards linking it to the bedroom-studio science musicians, this young Londoner lays down a rap which combines an old skool declamatory feel with a contemporary density and an English-accented sensibility.

●●●○○

VITAL
single

* in the BAG!

Ross Clarke of Kiss 102's **FIRST PRIORITY** talks through the contents of his record bag

"FIRST of all is a track by Ska Banks called 'Family Gotta Get Busy'. The break they use is from Manzell's 'Midnight Steam', which is one of my favourite jazzy tracks. Of course, anything with KRS-1 on it is special... And Red Alert, Doug E Fresh, Kool Moe Dee and Granddaddy I U. Following that is Main Source's 'Looking At The Front Door', simply because Large Professor's production is so brilliant. 'I wanted to choose a Tribe Called Quest track, but I thought that might be a bit obvious, so instead I've picked 'Brown Sugar', the new one from D'Angelo which is produced by Quest's Ali Shaheed Muhammed. D'Angelo is definitely going to blow up. He's got the whole attitude and 'Brown Sugar' is just a wicked track with wicked backing. Anything that the Tribe touch is gold in my book. 'Again on the contemporary tip, Notorious BIG's 'The What', which is on the new single, 'One More Chance', and is also the best track on his album by far. It's a shame this is a radio edit, because they have to rewind almost every word he says. Going back a while, 'Return To Canaan' by

CHECKLIST

SKA BANKS - 'Family Gotta Get Busy' (Elektra)
MAIN SOURCE - 'Looking At The Front Door' (Wild Pitch)
D'ANGELO - 'Brown Sugar' (Cooltempo)
NOTORIOUS BIG - 'The What' (Bad Boy/Arista)
ALICE BABB - 'Return To Canaan' (Disco Feet, Sweden)
BOUNTY KILLER - 'Cellular Phone' (John John)
FIRST PRIORITY - 'The First Cut Is The Deepest' (Gone Clear)

Alice Babb is a really happy jazz record which was actually written by Carole King. This one is a great positive vibes track.

"Bounty Killer's 'Cellular Phone' is a Jamaican record, but the remix features Group Home and Mobb Deep. This is basically a very good ragga record. And lastly, First Priority's 'The First Cut Is The Deepest'. With this we just wanted to make some hip hop-based music without people having to call it trip hop."

● First Priority DJ at various nights in London and Manchester, including Ormonds, London W1, every Thursday. You can also hear them on Manchester's Kiss 102 on Sundays, 10pm to midnight

ALBUMS

WALKIN' LARGE

Riverside Pictures

GAP/99, Germany

A South African rapper and an Eritrean DJ based in Cologne, Germany? Not necessarily the sort of combination you'd expect to be able to get Jeru The Damaja to guest on their album, but Walkin' Large are the current "Best Band From Abroad" in US hip hop circles. And they more or less justify the tag. Ono's raps sound a little derivative as if (not surprisingly) he has learnt his slang from records - the Zulu Nation should impose a moratorium on the use of the phrase "Respect to my peeps".

The music, however, a keyboard-driven, jazzy sound not unlike A Tribe Called Quest or Pete Rock, is pretty convincing.

●●●○○

SILENT POETS

Drawing

Bellissima!

Four brand new tracks and four remixes from the Japanese masters of beat minimalism. Drawing as much on jazz and Jamaican as hip hop, the Silent Poets make a beguiling sound, given a going-over here by the likes of Simon Richmond (on Palm Skin Productions' semi-jungle mix of "Shalom"), Jimmy Jay, Takemura and Ian Simmonds (of Juryman fame). There are also vocal contributions from The Last Poets' Jalal and Rankin' Ann. And it's always good to hear MC Menelik, the dark prince to MC Solaar's sun king of French rap.

●●●○○

TWINZ

Conversation

G Funk/RAL/Island

I've never been one for G-Funk and surely even the fans must feel it's time for something new. The Twinz guested on "Regulate" and rapped on Warren G's tour, so now he repays the favour by

"producing" most of their album. That's "producing" in inverted commas for the simple reason that, to be a hip hop producer is to be a talented and original sound-artist, not an enthusiastic user of Dr Dre's "Painting By Numbers" book. A case of the bland leading the bland.

●●○○○

PHILADELPHIA BLUNTZ

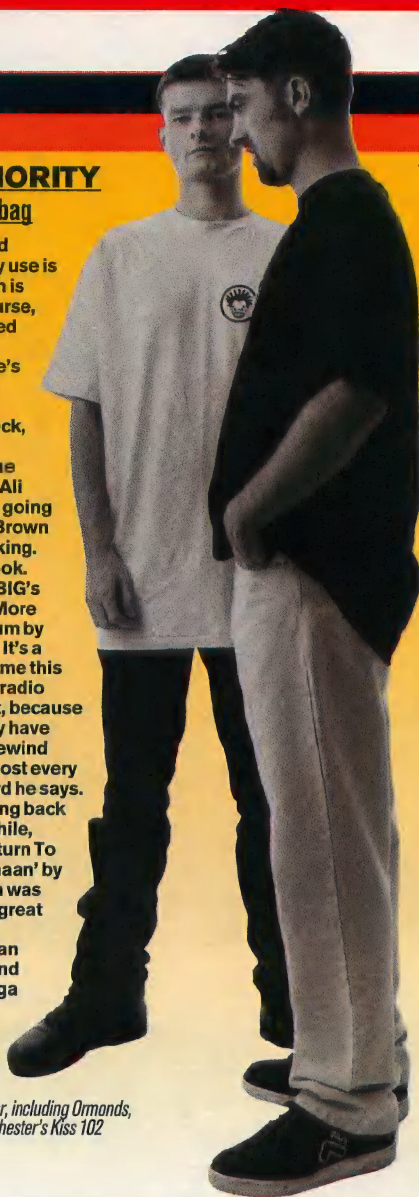
Blunted At Birth

Indochina

There are two problems with trying to fuse hip hop and other forms of music. Firstly, as Jazzy Joyce put it, the essence of the genre is "just beats and a bassline. Put anything else to it, like keyboards and guitars, and it becomes music!". Secondly, hip hop happily subsumes all other musical forms anyway, and on its own terms. William South, aka Billy Blunt, aka Renee Pilgrim, is apparently aiming for a mixture of jazz, funk and acid with his version of hip hop, but the best tracks ("I Like That", "Hostility" and "Dum Dum Dum") are those where he fails and sticks to crashing beats and compelling b-lines.

●●○○○

● All imports supplied by Riddim Records, Brighton





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MUSICAL
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& ORIGINAL REMIX BY THE CHEMICAL BROTHERS



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MUZIK

No 1 JUNE 1992

DJ Groupies
Sex on the decks!

Lisbon
The new Ibiza?

Model 500
Derrick...

95p
FIRST
ISSUE
SPECIAL

Soul

Reviews by BOB JONES

SINGLES

RAW STYLUS

Believe In Me

Wired

Donna Gardier belts out on this tight street tune which is funkier than a mosquito's tweeter. Various mixes keep the flavour ruff 'n' ready, along with some stripped beats and a booming bass. Just catch the ride.

●●●●●

CHRIS BALLIN

Do It Right

Intimate

Big in stature and even bigger in voice, Chris is the guy whose backing vocals have graced many a live performance from Mica Paris, The Affair, Omar and pretty much the rest of the cream of the UK soul circuit. Now Nottingham's finest son finally comes through himself, here with a credible slice of well sung and well produced black soul music. Loaded with gorgeous harmonies and tight street vibes, the credits are split between Steve Carmichael, Errol Henry and Howard Francis, making it British, polished to a sheen, and full of all the right stuff. Pure class.

●●●●●

GURU

Watch What You Say

Cooltempo

Lifted from "Jazzmatazz Volume 2", this is pure Nineties R&B music, simple yet effective, with Chaka Khan wailing like she has ice sliding down her back. Hip soul? Jazz hop? Whatever...

●●●●●

JAZZY JUMP FEATURING MARLON

Boozy B

Roots, Italy

If you want the best jazz funk nowadays, don't go to LA or New York or Detroit. Just take a ride to Italy. Or, cheaper still, pop along to your local Euro importers, because in the land of pasta and dark maidens, they've really got it sussed when it comes to what the jazzers want for lunch. A real moody EP, best taken with a cool Peroni.

●●●●●

KATCHA

Somebody's Watching You

Van, Holland

Sly Stone's slippery Sixties funkier gets the cover treatment, complete with Bootsy Collins and Menace. The necessities are all here, minus one crucial ingredient - raw, raspy vocals. I'm sorry, but this lady is just way too smooth. Ruff it up sister, you're almost there.

●●●●○

RANDY CRAWFORD

Forget Me Not

WEA

Apparently, when you mature as an artist, it's laid down by law that you must record an album of covers. This is unfortunately well below Randy's best. Do we really need another version of the Patrice Rushen classic? Superb voice, rank material.

●●○○○

HIT THE BOOM

Sunshine

Hard To Get

This the B-side to "Here Comes The Sun". But at 98 degrees in the shade, it cooks better. A sort of simmering soul stew, with hot guitars, spicy bass and a sweet 'n' sour saxual harassment, it's fine draw from the Dutch outfit.

●●●●○

LALOMINE WASHBURN

Music

Boogie Back

After far too many months in the wilderness, the lady arrives from the underground via The Attic Studio (Colney Hatch Lane's answer to Muscle Shoals). We've missed her funky delivery since "Try My Love", but now a new brand chapter unfolds with the excellent "Music". Drenched in drum and bass, flavoured by Mike McEvoy, it feels like she never went away. Don't leave it so long next time!

●●●●●

CHRISTOPHER WILLIAMS

The Remixes

Giant

Here's a man not to be messed with. Without wishing to sound too grovelling, he's never made a duff tune in his life and these tracks are bathed in smooth sexuality, making for some safe summer groovers. Drop the needle and get down.

●●●●●

TRI

We Got The Love

Epic

Michael Morley has also picked up on this for his Garage Trainspotting column, the "Phat Beat" mix on the 12-inch makes it the strongest candidate for a Vital Single slot here, too. It's a real slow burner, a simple song delivered in fine style. The original version is a no-funk, no-swing thing, but a down-to-the-bone track with the purest of soul. Double bubble all the way round.

●●●●●

VITAL single



MARISSA

Memories

white label

I've got no info about this beautiful, unsigned record at all. It's an infectious, slinky little number which won't leave your head alone. The vocals are sweet, the production is British, and the singer is from London, but other than that, you're best just searching it out yourself.

●●●●○

ALBUMS

VARIOUS ARTISTS

Jazz Juice 3

Streetsounds

In the Eighties, when the first Streetsounds label was around, the original "Jazz Juice" was highly collectable among the Dingwalls dancers and Caister soul boys. But a few dark deeds made the label a no-no with the industry bods. Now, however, Beechwood have taken over the task of pushing the series into the credibility spotlight once more, and "Volume 3" is full of those

tunes which used to blow the speakers on Ford Escorts and polish the spats of a Sunday lunch. They're all here - Lucien, Bobo, Sanders and Jones... Real jazz for those folks who feel it.

●●●●○

EVELYN "CHAMPAGNE"

KING

I'll Keep A Light On

Expansion

Back in the glory days of disco, there wasn't a Technics 1200 across the country which didn't revolve to the sound of Evelyn's "Shame", a monster dance hit in the land of afros, high boots and 24-inch flares. Some 20 years on, and the diva has matured into a classy singer with sultry soul touches in her voice and an attitude lifting her above the young guns of the Nineties. As proved on this fine collection of ballads, mid-tempo material and

boogie tunes which will still cut a rug under the mirrorball. The beats could be less synthetic, but there's no contest when it comes to the vocals. A very, very nice soul album indeed.

●●●●○

VANESSA WILLIAMS

Sweetest Days

Mercury

The one-time Miss America delivers a faultless performance on this latest maxi from the Wing Camp via Mercury. Using no less than six producers, including herself, "Sweetest Days" is a heady mixture of contemporary R&B, straight pop ballads and, surprisingly enough, some unplugged acoustic items which reveal a side to Vanessa that we've never really witnessed before. But she's very good at it, and we certainly wouldn't say no to more of the same.

●●●●●

in MEMORY

Our last respects to **PHYLLIS HYMAN**, who died last month in New York

IN the early hours of July 1, 1995, Phyllis Hyman was discovered unconscious in her New York apartment by her close friend Lennene Malina, after she had failed to show up for an appearance at the Apollo Theatre. An empty bottle of pills and a suicide note were by her bed. She later died in Roosevelt Hospital. She was 45 years old.

Phyllis Hyman started singing with the All City Choir of Pittsburgh, the city in which she grew up, although she was actually born in Philadelphia. She formed her own group, New Dimension, in 1971 and became the resident of New York's Rust Brown's club four years later. She attracted many prominent artists to the club, including Jon Lucien (on whose "Premonitions" album she appeared), and Norman

Connors (on whose mammoth "You Are My Starship" album she also guested).

Hyman signed to Buddah in 1977, but it was with her 1979 Arista album, "You Know How To Love Me", that she really shot to fame, the highlights of the record including "Under Your Spell", "This Feeling Must Be Love" and the brilliant title cut. She later starred in Duke Ellington's

"Sophisticated Ladies" musical, winning a TONY award for best supporting actress, and recorded three tracks on McCoy Tyner's highly-acclaimed jazz album, "Looking Out", in 1982.

With her emotional and powerful voice, the world has lost a glorious spirit in the passing of Phyllis Hyman. She was truly one of the most gifted singers of our time.

ESSENTIAL SELECTIONS

PHYLLIS HYMAN - "Phyllis Hyman" (Buddah)

PHYLLIS HYMAN - "You Know How To Love Me" (Arista)

PHYLLIS HYMAN - "Goddess Of Love" (Arista)

McCOY TYNER FEATURING PHYLLIS

HYMAN - "Looking Out" (Columbia)

NORMAN CONNORS FEATURING PHYLLIS

HYMAN - "You Are My Starship" (Buddah)

PHAROAH SAUNDERS FEATURING PHYLLIS

HYMAN - "Love Will Find A Way" (Buddah)

had teamed up with Gamble & Huff for "Living All Alone", and visited London for the first time, her shows earnering rave reviews. In 1991, she finally came



TWELVE BARNSTORMING SUMMERY ANTHEMS
FROM THE ORIGINAL PROVIDERS OF HALF DECENT HAPPY HOUSE

SOME OF THESE WERE HOOJ...TWO

Sister Bliss - Life's A Bitch	JX - Son Of A Gun
Tin Tin Out - The Feeling	Escrima - Deeper
DCo2 - Do What You Feel	Artemesia - Bits + Pieces
Spacebaby - Free Your Mind	Hyperlogic - Only Me
Escrima - Train Of Thought	Diss Cuss - Save The Day
Tin Tin Out - Always	JX - You Belong To Me

First 2,000 vinyl copies come with limited edition Remix EP. SOME OF THESE WERE HOOJ...REMIXES. Including 4 exclusive unreleased remixes:

Andronicus - Make You Whole (JX Remix) • Sister Bliss - Life's A Bitch (Nush Remix)
Tin Tin Out - The Feeling (The Party Faithful Remix) • Diss Cuss - Save The Day (Red Jerry Remix)
Double CD pack includes continuous mix by Tall Paul Newman. Also available on Mixtape.

Released August 14th via Sony/3MV.



Hardbag

Reviews by MUFF FITZGERALD



DREAM DATE

MARK MOORE slips between the imaginary sheets for his dream DJ slot

What would be your dream venue?

On Concorde.

You can move this dream venue. Where will you put it?

In the lost city of Atlantis.

How will you get there?

In a wheelbarrow pushed by Martin Offiah, the England rugby player, with the music from "Chariots Of Fire" playing in the background. We'd be in slow-motion, of course.

Who will the promoter be?

Michaelangelo. I hear he used to have the wildest parties!

What is your fee?

My usual - sexual favours.

What's on the rider?

Exotic fruit juice cocktails - spiked; avocado and humus dips; lots of superhero toys for souvenirs; cuddly girls in angel white and with big smiles.

Who is on the guest list?

Lord Byron and friends; Hattie Jacques and friends; The Chuff Chuff boys; everyone from the party scene in "Midnight Cowboy"; the entire cast of all the Cecil B De Mille films plus one.

Who is your warm-up DJ?

Paul Williams. I've actually got no idea who he is, but someone gave me two brilliant tapes by him and I've been trying to get in contact ever since. If you're reading this Paul, please get in touch!

Which records will you open and close your set with?

I'd start with John Lennon's "Imagine" and end with Lou Reed's "Perfect Day".

Where will you go when the club finishes?

Back to the Betty Ford clinic.

Who are you taking with you?

Shari Eubank from Russ Meyer's "Supervixens", who's a role model for party girls everywhere, Woody Strode from "Spartacus", and my nurse.

● Finito's 'Movin' 2 Music' is out on now on Mark Moore's Stylofiction label

SINGLES

URBAN DISCHARGE Drop A House (Sharp Remix) MCA

Alongside Wand, George Mitchell and Steven React are definitely in the competition for the best new producers/remixers. Their "Sharp" sound gets better with each new project. With "Drop A House", they offer up a wickedly funky groove which has both the edge to qualify as a damn fine underground track and enough of a hook to keep the proceedings banging like a sledgehammer in a storm. ●●●●●

SARKASTIC SMILE Everybody Party Xplicit

P-A-R-T-Y! Pass me a streamer, some disco stabs, some jelly and ice-cream, a baby doll dress, a bottle of Vimto or two, a racy, tranced-up belter, and we're talking a veritable present to take home. ●●●●●

STIMULUS Makes Me Feel Good Inside Well Equipped

Todd Terry-influenced, but with a homegrown underground stylee. There's a lovely pair of hi-hats to behold and a kick on the

"Alternative Mix" which throbs like your best friend on a Saturday night. Fierce. ●●●●○

RAZOR'S EDGE

Tribal Sunrise Metropolitan Music

This moody mover from itinerant ffer Doug Osborne is darker and more dangerous than the end of Level 5 in "Doom". You know, that bit when all the devil sergeants and pink monsters appear from out of nowhere. ●●●●○

THE DENTIST Arena Of The Gods Boscaland

At 45rpm, the "Destiny Acid Trip Mix" is a stroboscopic, 160bpm delight - furious, spacey and completely off its trolley. But play it at 33rpm plus two, and it takes on another dimension entirely. Deeply trippy and dead weird in an "I thought you said it wasn't skunk?" kind of way. ●●●●○

HI-LUX

Never Felt This Way Champion

The "Horny Mix" is a banger! NRG workout which will stomp all over your flowerbeds in wet-look platform hobnail boots. Bloomin' marvellous! ●●●●○

EPIK

The Blob (Remixes) Aura

This delightful double-pack contains a selection of gorge remixes, including one from Mr De Vit and a scorching "2 High Versus The Blob Mix", which will turn even the most hardy pair of knees to jelly and have them rolling around the floor. Blobby, blobby, blobby. ●●●●○

TONY DE VIT Starlight X-plode

Although he's in immediate danger of over-exposure, due to his remixing just about anything apart from the kitchen sink these days, this is only Mr De Vit's second release on PWL's dance label. A driving, boinging, 160bpm Euro-stomper, it's been wowing the crowds on acetate for the last six months, and the fact that it is now finally gaining a commercial release is more than welcome. ●●●●○

EON Wave Angel V 1.2 Electron

Ian B is the man behind Eon, with J Saul Kane credited as the executive producer on this excellent, hard-as-ye-er-like, hi-octane trancer. It's been doing the business at Trade and Garage over the last few weeks and could possibly also appeal to the straight techno crowd. ●●●●○

FELIX

Don't You Want Me (Remix) Deconstruction

After that exceedingly disappointing Patrick Prins mix, Decon redeem themselves with this totally engaging workout from The Candy Girls, namely Rachel Auburn and Paul Masterson (yes, him again). A double-barrelled pump-action delight. ●●●●○

HEAD ON I Want Your Love XL

JX gives a much harder edge to this little delight, which first came out on Tripoli Trax a few months ago. Drifting amidst a full-on NRG bassline and a kick hitting you squarely on the chin, is the "I want your love" line from Freeze's "AEIOU". Re-recorded, of course. ●●●●○

XPANSIONS Move Your Body '95 Arista

The remix treadmill keeps on rolling, with Blu Peter, De Vit and Koolworld all adding their two new pence worth here. Still keeping that fabulous breakdown intact, it's probably destined to be a big hit second time around. ●●●●○

VARIOUS ARTISTS Remixes And More EP Movin' Melodies, Holland

Our most gracious Patrick Prins has let Shindig transform the hallowed "Peppermint Lounge" on the condition they remove all traces of the original. Otherwise it would be like doing a touch-up job on the Sistine Chapel, wouldn't it? They pull it off well, as do The Cotton Club with "P.A.R.T.Y.". Tin Tin Out, however, decimate Artemisia's stunning "Bits and Pieces". A new little Prinsling called "Ocean" is also on offer. ●●●●○

THE KOLLABORATORS Phuture South EP Essential Vinyl

With an ethereal string line similar to Barry White's "It's Ecstasy When You Lay Down Next to Me", "Believe In Me" is a 13-minute tribute to New York's Sound Factory. And it's

FINITO Movin' 2 Music/Gotta Get Down Stylofiction

The second release from Mark Moore's label is a most attractive double-header from beat-baron Finbarr and Tony Cosaitis. A real funky builder, "Movin' 2 Music" has some fab sequences which weave in and out of the speakers, talking to each other from opposite ends of the club. They meet five minutes later at the amazing and thoroughly up-lifting breakdown to share water, swap telephone numbers and have lives changed. Oh, and if you love pianos, you'll love the flip, too. ●●●●○

enormous. The huge, huge, huuuuge diva-led breakdowns give way to groin-grinding 'n' dirty NY house sounds which will fuck the top of your head off at 5am on a Sunday morning! ●●●●○

ALBUMS KEOKI Superstar DJ Keoki - All Mixed Up Moonshine

You put some trance tracks in, you leave the handbag out. In, out, in, out, you mix them all about, you do the old Keoki and you turn it around, that's what it's all about. Oi!!! Ohhhhhh, Keoki-oki-oki, ohhhhhh, Keoki-oki-oki, ohhhhhh Keoki-oki-oki, 'cause trance is what he's all about. Oi!!! ●●●●○

VARIOUS ARTISTS CLUB EXPRESS X-Press

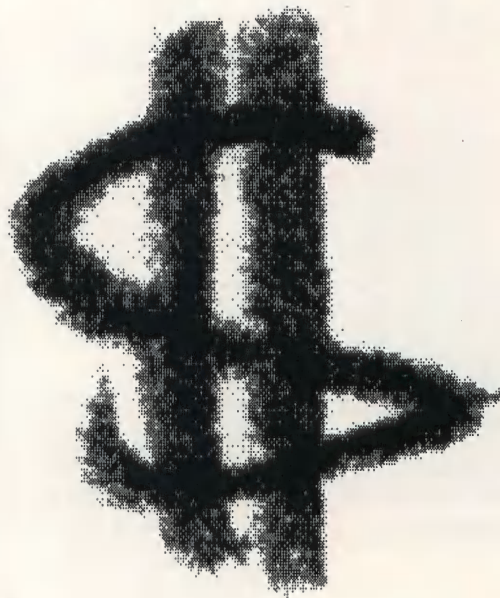
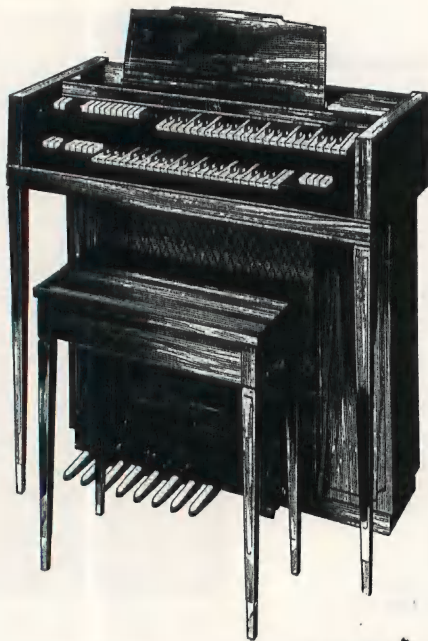
Among the many compilations out there, you could do a lot worse than this rather fine triple vinyl offering, which features a selection of goodies from the disco heavenly sounds of Outrage's "Tall 'N' Handsome" to top trance trouser material in the form of We Shape Space's "The Message". Also available on double CD. The choice is yours. ●●●●○

WAND Everybody In The World white label

One day, everybody in the world will dance to music like this. It's as fast as it is excellent - and it's very fast. A friend of mine played it out at minus four and it still sounded good. Although you could be forgiven for thinking it's Italian, "Everybody In The World" is actually the work of one Paul Masterson from Belfast, who is probably the most sought-after producer/remixer around right now. To prove the point, he has deals with three major labels currently under his belt. A fine example of his style, this is awesome, energetic and has more atmosphere than a Bergman film. ●●●●○

~~MONEY MARK~~
MONEY MARK

28/8/95



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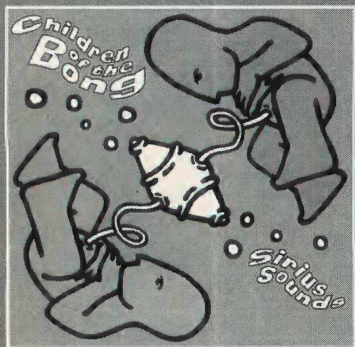
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Bring Your own Bong!



ultimate.

DownTempo

Reviews by CALVIN BUSH



KEITH HUDSON Brand

Pressure Sounds

After the exemplary "Pick A Dub" of earlier this year, this fine compilation adds even greater acclaim to the legacy of Keith Hudson, the "Dark Prince Of Reggae". What many of today's practitioners of so-called dub fail to realise is that simplicity, a menacing sense of spatial awareness and a devastating bassline are the crux of the true experience. Hudson could certainly have taught them a thing or two if he hadn't died of cancer in 1984. Instead, it's left to Sherwood's Pressure Sounds to provide the lecture and the result is education, enlightenment and divine music which is as fresh today as when it first snaked across the ocean 20 years ago.

★★★★

VITAL
album

sounds, rolling basslines and even some surreal funk interludes – these five tracks have got the lot. Time to lie down and be counted out.

★★★★

UNIVERSAL BEING

Fourth Ray
Holistic

So there you are, achingly twiddling your thumbs while some mildly diverting jazzual noodlings evoke thoughts about the cricket and tennis and croquet, when – wham! – "Fourth Ray" suddenly becomes The Chemical Brothers played out by The Stooges, and geetars 'n' trip hop seems not such a bad idea after all. Evil, but definitely not dead.

★★★★

MATTSKI

Hey Mattski
Mephista, USA

If you're going to San Francisco, be sure to wear a sampler in your hair. The West Coast has gone sample-plunder mad. Mattski is the latest to raid the old school ark, laying down a covenant of heavy b-boy mannerisms, tempered with a garage riff straight off an old Nuggets compilation. It's a trip, kids. And you can bug out to it.

★★★★

ALBUMS

JIMI TENOR

Europa
Puu, Finland

If Nancy Sinatra were reborn as a silver Siamese cat whose sole purpose was to spend a lifetime drinking Martini Dry and holidaying in Marrakesh, she still wouldn't be close to the epitome of consummate kitsch cool that is the God-like Jimi Tenor. Suave purveyor of the finest space-age cocktail lounge crooning, "Europa" is Barry White, Dean

Martin and Esquivel rolling around in gravity-free, satin l-u-r-r-v-e sheets. It'll make you laugh, it'll make you cry, it'll make you scream. It's techno, cap'n, but only as the Tri-Genital Venusian Love Godz Of Analogue Adoration know how. You'll love it.

★★★★

SINGLE CELL ORCHESTRA

Dead Vent 7
Reflective, USA

If the concept of a sonic chronicle of a space expedition sounds a bit outmoded, Single Cell Orchestra's music is anything but. Irritating space operatics aside, SCO's Miguel Angelo Fierro sculpts an audio sci-fi spectacle which trips through the outer galaxies of 21st century ambience. Forbidden planets of electronic dub are followed by vapour trails of metallic intensity, making for a journey beyond melodic lifeforms which is not to be undertaken lightly.

★★★★

MOUSE ON MARS

laora Tahiti
Too Pure

Forget fellow Germans, Oval, and their triumph of theory over practice, deconstruction over dilettantism. Mouse On Mars take lo-fi garbage assembly (kids toys, FX units, tone generators...) and reconstruct a giant Lego smiley face you want to kiss for being so goddam cheekily irreverent. Think Jake Slazenger, Neu, Massive Attack, and The KLF in a "Thunderbirds are stoned!" scenario. Ticked punk? You will be.

★★★★

SIN The Man Who Hates Himself (Remixes)

Inner Sanctum, USA

The Viennese Wheel Of Good Fortune keeps turning as a new arm of Tension offers five awesome interpretations from Austria's IO, Potuznik, Abuse and Kirlian. The kings of the swingers are IO, who top even the recent "Claire" with the kind of sexy cocktail jazz which might result if Astrid Gilberto got supine with Howie B. Abuse cranks up the guitars for some stunning trip hop self-loathing. Kirlian sends pulses from the acid deep, and Potuznik loads up on cheap reverb and heavy dub style. Remix package of the year?

★★★★

VITAL
single

FREEFORM Elastic Speakers

Worm Interface

They're making 'em younger every day. No doubt weaned on the sounds of Fax, Warp and Beyond, 18-year-old Simon Pyke serves up his debut album for Ambient Soho's label. Floating dreamy, melodic lines on a core of well-squelched ambient dub, this is the sound of British electronica growing up in public without too much respect for its peers, but with a keen sense of sound-sculpting for the future.

★★★★

SINGLES

THE CHARLATANS

Nine Acre/Love Take Over
(Chemical Brothers Remixes)

Beggars Banquet

Yikes. The Chemies get crazier by the remix. "Nine Acre" floats like a psychedelic butterfly, and "Love Takes Over" gets the real rad deal, submerged in sulphuric sonic acid to rise dripping in heavy metal mutha'ness. It's as subtle as radioactive itching powder in your nether regions and twice as likely to have you frugging on the spot.

★★★★

LONDON FUNK ALLSTARS

Sure Shot

Ninja Tone

Not a cover version of The Beastie Boys, but a more sedate fusion of wicki scratching, jazz your punk parents warned you about, and tinkling beats 'n' bumps. The original album version is closer to the target, the "Keep rocking a suicide" sample cut up for sleek velocity, while "Life Ain't Pretty" could teach that Jamiroquai kid a thing or two about inner-city jazz-funk pressure.

★★★★

SPACE TIME CONTINUUM

Freelon

Astralwerks, USA

Dashing the formulas of the present upon the abstract rocks of the future, "Freelon" is another of STC's collisions of soft-core

techno and electro in a cyber-zone. The flip meanwhile finds Move D pitching "Subway" (from the superb "Sea Biscuits" album) down a bowling alley of faze-in-and-out housiness. Bass for your space, not your face.

★★★★

KHAN

Turkish Bath
XXC, Germany

No label shunts the spirit of Kraut-rock through the electronic mainframe better than Blue and Force Inc. On their collaborative XXC imprint, New York's Khan takes 10 inches of iridescent techno grooves, caresses his analogues like he truly cares, baby doll, and slips gently backwards into an aural soak. It will have 'em rocking round the bathtub at the next Radox board meeting.

★★★★

DAWAZANGO

Subdub Volume 2 EP

Totally Killing It, USA

Weirdos of the month by a long lobster and eight heads of Purple Haze. Imagine the trip sequence of "Easy Rider" recorded in an Egyptian souk. Or Lee Perry bashed on the head by Bill Laswell's bong. Sitars, African Headcharge samples, heavy dub

IN THE BAG Mo' Wax signing, ANDREA PARKER, selects cuts from her current playlist



"MY first choice is Bossa Rio's 'Wave' from the 'Suadade Do Brazil' album. They're a Japanese group who play Brazilian music, but with English vocals. They're singing about waves in the most beautiful voices, with

Infonet has always been one of my favourite labels, and I love Bandulu's next single, 'Changing World'. And not just because I go out with Jamie from the band! This is dark techno with a rootsy vocal from Jon about how the world is changing. I really relate to Bandulu.

"Dopplereffekt had a seven-inch single out a while back. Now there's an album and I love 'Fascist State' on it. It's bleepy old analogue electro music, with really stiff beats and some girl talking about being a scientist in a laboratory. The label says it's by Kim Kandi and Rudolf Klönzeiger, but I'm sure it's something to do with the Detroit boys, maybe Drexciya. Even though I like this a lot, I'm not massively into the electro

revival stuff. You should do your own interpretations. Go forwards, not backwards. "Finally, there's an excellent ambient a cappella version of Attica Blues' 'Blueprint', which I play out over Underground Resistance's 'Galaxy II Galaxy'. It has some weird FX going off in the background, with lovely vocals. When I'm playing, I'd rather mix up tunes than beats. I'll even play Jean Michel Jarre over Maurizio."

● Andrea Parker is working with an orchestra for her first Mo' Wax single, "The Rocking Chair". An album, "Yesterday's Weirdness Is Tomorrow's Reason Why", will follow

CHECKLIST

BOSSA RIO - "Wave" (white label)
DJ ESCOBAR - "Untitled" (Infonet)
BANDULU - "Changing World" (Infonet)
DOPPLEREFFEKT - "Fascist State" (Dopplereffekt)
ATTICA BLUES - "Blueprint" (Mo' Wax)

this wicked Latin live percussion. No computers involved. I must say that I get bored with the sound of drum machines. I listen to rhythms from all over the world, because I think it's important for artists to hear lots of different ideas.

"Next is an untitled track from DJ Escobar, which is an Infonet white label. It has an old school New York/Chicago housey feel. It's real 'swing yer pants' stuff, going right across the board from garage to techno. I can't tell you who's behind it, though. I'm sworn to secrecy!

LABEL Spot

words **Calvin Bush** pictures **Rip**

A behind-the-sleeves report on the deep house sound of...

Slip 'N' Slide

TO BE HONEST, WE SEEM TO spend our whole time searching for that perfect house record."

Slip 'N' Slide partners Max (that's it, no surname) and Jim Ingles are on a mission. Ask anyone what makes a great label boss and, up there with business nous and ineffable charm, you need to have vision. A dream, an all-consuming passion which can often be as destructive as it is a creative.

It's not something which can be rationalised, still less discarded. You're stuck with it, and it's the best you can do to find an outlet for it. To channel it. It's why the best music will never be discovered by those with commercial gain on their minds. But it's rare that you're vindicated in your decisions, because a classic record which sells 500 copies is still a failure, however many column inches it wins 10 years down the line.

Not many people get the chance to pursue this kind of a career, fewer still survive the hurdles and obstacles Max and Jim have negotiated in making Slip 'N' Slide one of Britain's premier rosters. Slip 'N' Slide is an almost comically appropriate name for a label which has spent most of its life weaving erratically from lane to lane on the motorway of dance music, narrowly avoiding crashes, before finally discovering fifth gear and tearing ahead of the rest of the pack.

Slip 'N' Slide have got as close as anyone this year to that elusive "perfect house

record" and it's putting them up there with the Networks and Freetowns of this world. The track is by Delacy, it's called "Hideaway", it's mixed by Deep Dish and is the most immaculate incarnation of underground hook-happy house since Raze's "Break 4 Love". Having now been licensed to Deconstruction and with mixes due from K-Klass, Delacy's is the record which has broken Slip 'N' Slide.

Maybe a name change to Steady 'N' Surefiring is now in order.



HE may live, breathe and sleep purest house now, but Max didn't exactly start out as an estate kid graduating from the street sounds of the beat. Au contraire.

"I was working as

a wine taster for a top wholesale specialist. But then

acid house came along and fucked my tastes buds up. I had to get up at six in the morning and I wasn't getting home until silly hours like three or four. It got too much for my body, so I had to make the decision between work life and social life. Put it this way, two weeks after I left my job, I ended up in hospital with pneumonia and a collapsed lung."

Having grown up with Flying's Charlie Chester and Dean Thatcher, even pointing Charlie in the direction of a then fledgling Secret Life, it was inevitable that they should come to Max's rescue. Two and a half years of working at the Flying shop followed, allowing Max to finally indulge his

passion and immerse himself in the leisure pursuit which had become his life. He then joined Slip 'N' Slide, which had been started by Peter Harris of Kickin' Records, to run the club promotions side of the company.

"Pete had started Slip 'N' Slide as a black music label," says Max. "He'd put out nine tracks, seven of which were, to put it bluntly, the biggest shite I'd ever heard. They weren't hardcore, they were ravecore. I told Pete exactly what I thought and he just said, 'What do you suggest?'. He then asked if I wanted to take over the label. And that was it. I'd been looking for this opportunity all my life. But then I just shat myself. I'd never run a label before."

Max called his mates, explained his dilemma and asked them to help out. So various Flying bods and producers, from Clive Wilkie and Ashley Beadle to Craig Walsh and Lofty, put together some tracks and provided the new-look Slip 'N' Slide with their first few releases. This was in early 1993, and the dominant sound was a new wave of harder-edged house. With records like Soundscape's "Amoxa" and "Junction 14", 3 Man Jury's "Digital Autopsy" and Boomshanka's "Gonna Make Ya Move", Slip 'N' Slide got a foothold in the market without stamping down any authoritative imprint.

"I had no direction," confesses Max. "I didn't know where we were going. I just had to get records out. The artists were experimenting and so was I."

There were two crucial turning points. Firstly, Max recruited Jim Ingles. A fully paid-up member of the Ladbroke Grove 'New Jersey Appreciation Society', Jim had been responsible for Code MD's "Patrolling The Edge" on Guerilla and was closely involved with London garage gurus Noel Watson and Phil Asher.

Secondly, Max was persuaded by Terry Farley to licence an obscure green

vinyl 10-inch on the American E-Legal label. Roc & Kato's "Jungle Kisses" had the phattest drums ever committed to vinyl and, with the addition of remixes from X-Press 2 and Phil and Noel, the results were explosive. It was a radical departure from Slip 'N' Slide's classically British hard house sound. The shackles of expectation were off.

"It gave us incredible exposure," says Max. "At first we were shocked, but then the penny dropped in our brains."

FROM trumpeting the archetypal British hard house sound, Slip 'N' Slide have redefined everything they stand for. In less than a year, they've become purveyors of the finest American deep garage and house. Intuitively, Max and Jim realised they should be indulging their passion for American music steeped in soul and drenched in roots, but sculpted for the connoisseur's dancefloor.

The American connection made, they proceeded to licence other trans-Atlantic faves like Vivian Lee's "Music Is So Wonderful", Karen Pollack's "You Can't Touch Me" and Michelle Weeks' "Show 'Em How We Do It". The real sound of Slip 'N' Slide was starting to emerge.

"The Slip 'N' Slide sound is American because that's what Max and I are into," explains Jim. "US house is an extension of Afro-American music and there are very few people in England with real soul about that real roughness. It's just been natural we go for that kind of sound. If you listen to Tony Humphries, his sets are just an extension of everything he's listened to from years gone by."

SLIP 'N' SLIDE DISCOGRAPHY SINGLES

HEROES OF ANOTHER LIFE - "I Don't Need You Anymore" 12-inch (HALF 1)

REEFER MADNESS - "Sonic Skank" 12-inch (SLIP 1)

SOUNDSCAPE - "Amoxa" 12-inch (SLIP 2)

MEN OF FAITH - "Dance" 12-inch (SLIP 3)

HALF - "Airpig" 12-inch (SLIP 4)

SOUNDSCAPE - "Junction 14" 12-inch (SLIP 5)

ROC & KATO - "Jungle Kisses" double 12-inch (SLIP 6D)

BOOMSHANKA - "Gonna Make You Move" 12-inch/CD, (SLIP 7)

JOHN BULLOCK - "Hendrix" 12-inch (SLIP 8)

DECOY - "Open Your Mind" 12-inch (SLIP 9)

3 MAN JURY - "Digital Autopsy" 12-inch (SLIP 10)

MICHELLE WEEKS - "Show 'Em How We Do It" double 12-inch (SLIP 11D)

VIVIAN LEE - "Music Is So Wonderful" double 12-inch/CD (SLIP 12D)

JOHN BULLOCK - "Hold On" 12-inch (SLIP 13)

3 MAN JURY - "U Dig Deep" 12-inch (SLIP 14)

KARON POLLACK - "You Can't Touch Me" 12-inch, (SLIP 15)

AFRICAN DREAMS - "All In The Same Family" 12-inch (SLIP 16)

GRAND CENTRAL - "Real Good" 12-inch (SLIP 19)

FIREFLY - "Supernatural" 12-inch (SLIP 20)

DEEP DISH - "DC Deepressed" 12-inch (SLIP 21)

95 NORTH - "Let Me In" 12-inch (SLIP 22)

DELACY - "Hideaway" double 12-inch (SLIP 23)

ROC & KATO - "Alright" double 12-inch/CD (SLIP 24)

LINEAR PHAZE - "Humpin'" 12-inch (SLIP 26)

AQUA NEGRA - "More" 12-inch (SLIP 27)

LOOSE FEATURING YOLANDA R - "About You" 12-inch/CD (SLIP 28)

ALBUMS

VARIOUS ARTISTS - "Dance And Trance" double LP/CD/MC (SLIP LP/CD/MC 1)

JOHN HALL - "Rough And Ready" double LP/CD/MC (SLIPLP 2)

VARIOUS ARTISTS - "A Man, A Van And A Bleeper" double LP/CD/MC (SLIPLP 17)

VARIOUS ARTISTS - "Slip 'N' Slide Volume 1" double LP/CD/MC (SLIPLP 18)

VARIOUS ARTISTS - "Jazz In The House" double LP/CD/MC (SLIPLP 25)



The key to the label's success is their refusal to paint themselves into a corner. They may opt for an American sound, but that can include Firefly's acidic "Supernatural" (licensed from Josh Wink's Ovum), African Dreams' tribal workout, "All In The Same Family" (licensed from 8-Ball) and Deep Dish's spacey "DC Deepressed". Nor are they about to neglect the new wave of British producers. Check Dominic Moir's "Humpin'" as Linear Phase for proof that Max and Jim will also do their utmost to bring new talent through.

But the record which marks Slip 'N' Slide's passage from apprenticeship to classic label status is Delacy's "Hideaway".

"We've always loved the Easy Street stuff and as soon as we heard the Delacy track, we knew we could do something with it," notes Jim.

"And we knew that if we got Deep Dish mixes, we'd have a special record," adds Max. "When we called them, they said they were too busy. I told them I'd send it over anyway and, if they liked it, they could do a remix. So they agreed to give it a listen, probably thinking we didn't know what the hell we were talking about, and as soon as they heard the vocal, they were like, 'Yes mate, definitely, definitely!'"

ASK Max and Jim which imprints they admire most and they'll enthuse for hours about the way the Detroit labels have maintained their independence and integrity while travelling the entire spectrum of club sounds. You can sense the same commitment and dedication when Jim explains the rationale behind the stunning "Jazz In The House" compilation he put together earlier this year. Here, with cuts like MAW's "Our Mute Horn", Soulboy's "Harmonica Track" and 95 North's "Mind Together", a line was traced enunciating a whole new strand of house which has been too often neglected on British dancefloors.

"Most UK DJs aren't skilled enough to play that stuff and retain a crowd," reckons Jim. "A lot of the kind of tracks on that album are missed by your Johnny Fairplays. It's great music, but people are scared of it because it's not banging."

Soulful and sublime, however, it most assuredly is. "Volume 2" is in the pipeline ("It'll go deeper," promises Jim, "It'll really take you on a journey"). In the meantime, the duo are now managing the emergent Roc Et Kato, hooking up deals with Mad Mike's garage label, Submerge, and trying to bring his vocalist, Yolanda's, band to the UK. They promise albums from Deep Dish and Mr Onester, and new singles from 95 North and, of course, Roc Et Kato.

With the money and confidence they have gained from "Hideaway", they're even talking of venturing into producer-vocalist hook-up land, just to see what comes out. And all the while, they'll keep on searching for the elusive Holy Grail - "that perfect house track". Not because they'll ever find it, but because the postcards from the expedition known as Slip 'N' Slide are wonderful in themselves.

Slippery customers:
Max (left) and Jim Ingles

Vinyl Solutions

Questions answered by **Mr Push** and **Mr Bush**

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BACK TO THE FUTURE

I'VE heard **FUTURE SOUND OF LONDON** have released a record called "Environments" under their Amorphous Androgynous guise, but I can't find this anywhere. Can you tell me what this is and where I can get it? Can you also tell me what other aliases FSOL have used, and provide a discography? **SIMON WALMSLEY, Sale**

"ENVIRONMENTS" has never actually seen the light of day and the Future Sound Of London camp are unwilling to offer much information about it beyond the fact that it was "a now abandoned project".

FSOL's Brian Dougans and Garry Cobain have used around dozen different aliases over the years, most of them prior to their signing to Virgin. Before 1988, there were two singles about which very little is known, an eponymous single issued under the name of Q and a Brian Dougans promo-only single called "Crystals". The duo's discography then reads as follows:

Singles

- HUMANOID** - "Stakker Humanoid" (Westside 12-inch, WSRT 12, August 1988)
- HUMANOID** - "Slam" (Westside 12-inch/CD, WSRT/CDWSR 14, April 1989)
- HUMANOID FEATURING SHARON BENSON** - "Tonight" (Westside 12-inch/CD, HUMTIHUMCD 1, August 1989)
- HUMANOID** - "The Deep" (Westside 12-inch, HUMT 2, April 1990)
- ART SCIENCE TECHNOLOGY** - "Esus Flow" (Debut 12-inch, DEBTX 3100, July 1990)
- MENTAL CUBE** - "Chile Of The Bass Generation" (Debut 12-inch, DEBTX 3104, October 1990)
- INTELLIGENT COMMUNICATIONS** - "Principles Of Motion" (Jumpin' & Pumpin' 12-inch, 12TOT 15, February 1991)
- SMART SYSTEMS** - "Tingler" (Jumpin' & Pumpin' 12-inch, 12TOT 18, May 1991)
- MENTAL CUBE** - "So This Is Love" (Debut 12-inch, DEBTX 3112, June 1991)
- FUTURE SOUND OF LONDON** - "Papua New Guinea" (Jumpin' & Pumpin' 12-inch/CD, 12/CDSOT 17, October 1991. Remixes issued on 12-inch/CD as 12/CDSOT 17R in May 1992)
- YAGE** - "Fuzzy Logic EP" (Jumpin' & Pumpin' 12-inch, 12TOT 21, February 1992)
- HUMANOID** - "Stakker Humanoid '92" (Jumpin' & Pumpin' 12-inch/CD, 12/CDSOT 27, July 1992)
- SEMI REAL** - "People Livin' Today" (Jumpin' & Pumpin' 12-inch/CD, 12/CDSOT 30, October 1992)
- METROPOLIS** - "Metropolis" (Union City Recordings 12-inch/CD, UCRT/CD 11, November 1992)
- FUTURE SOUND OF LONDON** - "Cascade" (Virgin 12-inch/CD, VST/CD 1478, November 1993)
- FUTURE SOUND OF LONDON WITH LIZ FRASER** - "Lifeforms" (Virgin 12-inch/CD, VST/CD 1484, April 1994)
- FUTURE SOUND OF LONDON** - "Expander" (Jumpin' & Pumpin' 12-inch/CD, 12/CDSOT 37, July 1994)
- FUTURE SOUND OF LONDON** - "Far Out Son Of Lung And Ramblings Of A Madman" (Virgin 12-inch/CD, VST/CD 1540, May 1995)

Albums

- HUMANOID** - "Global" (Westside Records LP/CD, HUMAN/CDHUM 1989, released November 1988)
- FUTURE SOUND OF LONDON** - "Accelerator" (Jumpin' & Pumpin' LP/CD, LPTOT/CDTOT 2, February 1992. Reissued on CD as CDTOT 2R in July 1994)
- AMORPHOUS ANDROGYNOUS** - "Tales Of Ephedrina" (Quigley LP/CD, LPEBV/CDEBV 1, June 1993)
- FUTURE SOUND OF LONDON** - "Lifeforms" (Virgin LP/CD, VICDV 2722, June 1994)
- FUTURE SOUND OF LONDON** - "ISDN" (Virgin VICDV 2755, originally available for one day only in November 1994. Granted a full release in May, 1995)

BASS INVADER

CAN you settle a bet between myself and one of my workmates? He says that **BOOTSIE COLLINS** was once a member of **JAMES BROWN**'s backing band and played bass on "Sex Machine". I say he's talking out of his arse. Which of us is right? There's a tenner riding on your answer. **PHIL CARMICHAEL, Coventry**

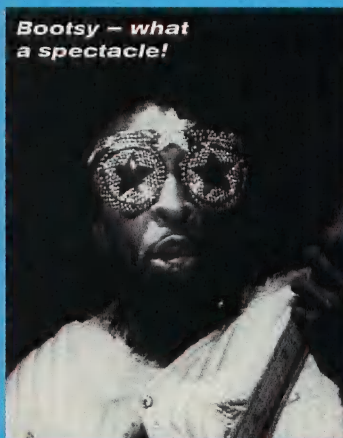
OH dear. It looks like you're going to be taking home a bit less dosh than usual at the end of this month.

William (Bootsy) Collins was a fully paid-up member of James Brown's group for an 18-month period during the very early Seventies. He and his brother, guitarist Phelps (Catfish) Collins, had previously played in an outfit called The Pacesetters, who often recorded at the same studio Brown regularly used in Cincinnati. The Godfather Of Soul recruited the brothers and a couple of the other guys in The Pacesetters at the beginning of 1970, when Maceo Parker and the rest of his Sixties backing musicians staged a mass walk-out.

"James Brown and his band were our heroes," said Bootsy Collins, some years later. "We knew all of their tunes, but we couldn't actually imagine playing them. To tell the truth, I don't think either of us ever quite got used to the fact we were there."

The Collins Brothers played on numerous classic tracks during their spell with Brown, including "Soul Power", "Super Bad", "Talkin' Loud And Sayin' Nothing" and "Get Up, Get Into It And Get Involved". The "(Get Up I Feel Like Being A) Sex Machine" single (Polydor seven-inch, 2001 071) was another. By mid-1971, however, old-hands such as Fred Wesley and St Clair Pinckney had rejoined The Godfather, throwing doubt on the future of the new arrivals. Opting to get out before they were thrown out, Bootsy and Phelps subsequently took up George Clinton's invitation to enrol in the Funkadelic family.

Bootsy - what a spectacle!



TOUGH GONGS

LIKE a lot of more, er, mature clubbers, I'm into the kind of records you review in your Downtempo section. Just lately, I've started getting interested in old-style Jamaican dub, and I'd really like to know how this fits into the general scheme of reggae thangs. Can you recommend a good **REGGAE COMPILATION CD** which covers the complete range of music over the years? **LAURA HARRISON, London W3**

THERE'S an absolute wealth of material out there to choose from, but the most comprehensive is undoubtedly "Tougher Than Tough: The Story Of Jamaican Music", a four-CD box set which was released in 1993 on Mango (IBXCD 1). The compilation features no less than 95 tracks and comes with a superb 64-page booklet written by Steve Barrow, Britain's leading reggae authority. Barrow is also one of the guys behind Blood & Fire Records.

"Tougher Than Tough" details the development of Jamaican music from the early days of ska and rocksteady, through reggae and dub, to current dancehall and ragga sounds. It opens with The Folkies Brothers' 1960 recording of "Oh Carolina" and closes with Shaggy's 1993 interpretation of the very same track. In between, there are classic cuts from such luminaries as Black Uhuru, Max Romeo, Culture, Gregory Isaacs, Frankie Paul, Dennis Brown, Prince Buster, Big Youth, The Ethiopians, I-Roy, Burning Spear, Jimmy Cliff... The list goes on and on. You'd best stock up on the king-size Rizlas.

BEATS AND PIECES

I CAN recall a huge fracas when **M/A/R/R/S** released "Pump Up The Volume", because the track took a sample from a Stock-Aitken-Waterman track. What was this sample and was the conflict finally resolved? And did it change the legal situation at all?

ROBERT DILLON, London N9

M/A/R/R/S was a collaboration between Martyn and Steven Young of Colourbox, Rudi and Alex of AR Kane, and DJs Dave Dorrell and C J Mackintosh. Despite being their one and only release, "Pump Up The Volume" (4AD 12-inch/CD, BAD/BADMCD 707) was the first major cut 'n' paste hit, topping the UK singles chart at the end of 1987 and selling nearly half a million copies along the way. It was also the first ever Number One record for an independent label.

"Pump Up The Volume" was actually granted two simultaneous releases, the chart hit version and a 12-inch remix (BAD 707R), and it was the latter which caused the

sampling dispute with Stock-Aitken-Waterman. SAW claimed that M/A/R/R/S had stolen a loop from their "Roadblock" single (*Breakout seven-inch, USA 611*), and threatened to sue. M/A/R/R/S then counter-claimed that SAW had themselves constructed "Roadblock" from uncleared samples.

However, before the case came up before the judge, the two parties agreed to settle out of court, on condition that neither disclosed any information about the deal they had reached. As a result of this, the legal position was not changed. Almost all the major sampling disputes over the last few years have ended this way, meaning that there has, so far, not been a definitive case to clear up the various vague aspects of the sampling laws once and for all.

Our own legal expert, Dr Butter, says that breakbeats are not usually subject to sample laws. With regard to other samples, if the record company who owns the copyright sues you, you usually have no grounds for defence and will have to pay damages. Sample clearance is therefore always advisable before releasing a record. Even if you simply reconstruct a sample, you still have to obtain the publishing rights, which can be another problem in itself.



TAPE THAT!

NOW that **A GUY CALLED GERALD** is finally getting the acclaim he deserves, perhaps you could fill me in on the mysterious tape "Trip City" which I recently found at a record fair. The music is tremendous and one of my friends says it originally came with a book, although I bought it on its own. What was this book? Is it worth hunting down?

SCOTT ALDERTON, *Newquay*
THE book in question, also called "Trip City", was written by Trevor Miller and published in 1989 by Avemus (*ISBN 1-871503-02-7*), but has long been out of print. The story was essentially a post-modern attempt to describe clubbing in Soho in the Nineties, the short sentences and cut-up style made more unusual by the green print. Opinions about it differ. One of our journalists, Ngaire Ruth, who interviewed Miller at the time,

says it's fairly unreadable.

One fan, however, was A Guy Called Gerald himself, who Miller had sent an early draft of his book, along with a request to provide some music to accompany the release. The result was the five-track cassette, which appeared alongside the novel in a clear plastic box. Of these cuts ("Trip City", "Valentine's Theme", "At The Mambo", "FX" and "Soho Chances"), only "FX" ever made it to vinyl. It was released as a single on Sony at the beginning of 1990 (12-inch/CD, *AGCGT/C 1*), to be followed by a second 12-inch features a Derrick May remix (*AGCG X1*).

Trevor Miller subsequently went on to write film scripts. A Guy Called Gerald is meanwhile currently working on his next single, which is due to be released in September.

BREAKS MASTER

LAST month's article on Dave Clarke mentioned that he was inspired by **KOOL HERC**, a DJ I have often seen namechecked but know absolutely nothing about. Can you please fill me in on his career and tell me if it's possible to get hold of any of his records? I've searched countless shops in the hope of finding something by him, but with no success whatsoever.

COLIN PEAKE, *Ramsgate*

WIDELY cited as the first hip hop DJ, Kool Herc was born Clive Campbell in Kingston, Jamaica, in 1955. His family moved to New York when he was 12 years old, shortly after which he began putting together a sound system based along the lines of those he'd heard in the Caribbean. He called his sound The Herculord and, by spicing up his reggae selections with funk, soul and jazz tracks, he became one of the most popular block party DJs in the Bronx during the early Seventies.

By 1974, Herc had started isolating and mixing together the rhythmic breaks of records to create seamless soundtracks. To audiences brought up on records simply being faded in and out, Herc was a revelation, and people came from all over New York to hear him perform. His followers included many of the city's other first generation of hip hop DJs – most notably Grandmaster Flash, who had also been brought up in the West Indies – and DJ Flowers. Flowers, incidentally, often ran his sound system in parks assisted by a friend furiously pedalling a bicycle hooked up to a generator.

Kool Herc's career came to a sudden and premature end when he was stabbed three times while trying to break up a knife fight at the Executive Playhouse club in the Bronx. Although his wounds were not life-threatening, he sustained a badly gashed hand, making it impossible for him to continue with his style of DJing. He subsequently decided to retire from the music business.

Despite Kool Herc's significance in the initial development of hip hop, a detailed search of every record shop in the world will not turn up a single example of his work. His unique skills were never captured on vinyl.

TIM GARBUTT from **UTAH SAINTS**

selects his all-time favourite discs

Play Back



Saint Tim (left) and Saint Jaz

NIGHTMARES ON WAX – "DEXTROUS" (Warp 12-inch)

"Before it was released on Warp, this came out on a white label. I bought it just after I moved to Leeds in around 1988. The Nightmares On Wax guys used to be the DJs down in the basement of the Pleasure Rooms, where they play early electro records. I remember George once cut up two copies of a Lisa Lisa & Cult Jam track. It was really exciting because it was the only place in Leeds you could hear that kind of stuff. I've always respected what they do and I think it's a shame it's taken so long for them to get recognition. On the other side of this was an acid version of Doug Lazy's 'Let It Roll', which came out a year before the Lazy track. The guys were DJing at The Warehouse in Leeds when he did a PA there and they dropped their version right before he came on."

DJ CASH MONEY – "MIGHTY HARD ROCKER" (Sleeping Bag 12-inch)

"This is an early hip hop track. I was into hip hop before any other type of music, and Cash Money was my DJ idol. The raps on this are a bit cheesy, but the scratching is the best I've ever heard. His technique was incredible. He won the world mixing championships in 1988. Any DJ who thinks he's any good should go out and get a video of those early contests. I mean, even if I practised every day, I'd never be as good as him. People like him and DJ Cheese and Grandmaster Flash were the people who inspired me to buy my first Technics."

WESTBAM – "ALARM CLOCK" (Low Spirit 12-inch)

"This has the ultimate groove. It doesn't matter what kind of music you play as a DJ, you can still drop this record. I actually scratched up the bells at the beginning into one of our tunes, 'I Want You'. And Andy Weatherall also used the sound for his remix of 'My Bloody Valentine's 'Glider'. I'm not really into Westbam's stuff now, though. It's a bit too much on that fast Euro tip. I bought 'Alarm Clock' in Eastern Bloc records in Manchester, before they moved. It was always really crammed in there, and Justin Robertson worked behind the counter."

MASSIVE ATTACK – "UNFINISHED SYMPATHY" (Circa 12-inch)

"Everyone probably has a story about this song. Mine is... Well, it's a soppy one. It basically reminds me of my girlfriend at the time, Elaine. We've split up since then. Have I ever cried to it? Yes, once. It's one of those records I always prefer to listen to on my own. I remember seeing the video for it and I thought it was brilliant. It was done in one shot from start to finish. Have we sampled Massive? No way, there are certain things you just don't do. We do have some ethics you know!"

FRONT 242 – "WELCOME TO PARADISE" (Play It Again Sam 12-inch)

"I'm putting this in for my partner, Jez. It was one of two big tunes which were around when he was on tour with his old band, Cassandra Complex, in Germany in 1988. The other one was 'Let Your Body Learn' by Nitzer Ebb, but the Front 242 track was a little more inventive and harder. Both records led the New Beat movement, which had an enormous influence on European techno as it is now. They also played these amazing gigs and spearheaded live performances by machine-based bands. When it comes to techno, people often overlook the influence of downtown Brussels and concentrate too much on Detroit."

Utah Saints' 'Ohio' single is out now on London/frr. Their remix of The Osmonds' 'Crazy Horses' is available on Polydor



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Art Attack!

From Björk to Carl Cox, Paul White's ME COMPANY are setting new standards for record sleeve design

HOW many times have you picked up a record in amazement at the badly-designed sleeve? It seems that, in these days of home computer graphics and design packages, the "I can do that" mentality blinds people to the possibility that they may not actually have the required talent. Thus, record shelves are weighed down with clumsily constructed visualisations of dull acid trips.

Standing high above the garbage, however, design houses like The Designers Republic and artists like Swifty have gained strong reputations for their powerful and unique styles. Perhaps even better known is Paul White, the founder of ME COMPANY. Not necessarily by name, but certainly by his work. Designing sleeves for artists like Björk, Carl Cox and Carleen Anderson, plus the striking interior Me Company have created for Riki Tiks bar in London, White has carved himself something of a niche with his instantly recognisable, futuristic images.

"There's a very basic 3-D programme which everyone uses and that's where a lot of these techno clichés come from," says White on the proliferation of bad designs. "It's very much the design equivalent of dance musicians who only use the presets on their equipment."

There are a lot of people who just shouldn't be doing it. As David Bowie once said, 'The cruellest thing God can make you is not an artist but a bad artist'."

For many musicians, the first time they relinquish responsibility for their record is when it gets to

the sleeve design stage. Not surprisingly, some find this transition very difficult.

"Working with artists, you get caught in the political and philosophical dichotomy of knowing that you know better than they do, yet wanting them to have an input and be happy with the design," notes White. "You have to be a diplomat, an educator and a prostitute, all at once."

White's attention to small and often macabre details is central to his style. Not that the detail is spurious or in any way fussy. Indeed, the words 'bold' and 'theatrical' spring to mind when looking at his Riki Tiks interior. As playful as it is striking, trying to sit on one of the bizarre bar stools is an experience in itself.

"A friend of mine was drinking in Riki Tiks and she said that those stools were the most uncomfortable things she'd ever sat on," laughs White. "They're like sitting on a giant's piles!"

White is obviously amused by the thought of people shifting their weight from buttock to buttock in search of a rare moment of comfort. This wicked sense of humour can be found throughout his work, especially on the sleeve for Billie Ray Martin's single, "Persuasion" (inset left).

"In many ways, I consider that to be the quintessential Me Company sleeve. It has all of our trademarks and it works on a number of levels, which I consider to be very important. There's a subtle wit, some obvious drug and sub-cultural references and a strong dark side."

A "dark side" which extends as far as images of dissected mice and pigeon embryos. Stomach-churning stuff.

"My designs are not polite – that's for sure. So many designers still sit in this minimal, anal area, but that just bores me. It seems obvious that elements from nature can be sampled for design purposes. I've always been visually obsessed. Even as a kid I would spend as much time decoding the images on a record sleeve as listening to the record."

Looking around the Me Company studio, you can't help but notice the kitsch sci-fi icons which take pride of place. It looks more like a playground than a working studio. White agrees wholeheartedly.

"Me is basically a centre for designer hedonism. We only do what we want to do. It's as much about play as it is about work."

words **Martin James**
picture **Kim Tonelli**



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Wednesdays
1pm - W WILBERFORCE: House mix
7pm - MAX LX AND DAVE VJ: Featuring the hip hop chart
9pm - THE JUNGLE SHOW: The ruffest DJs in a hard step style
Thursdays
1am - GIVIN' IT UP: With an ever-changing mix of hosts
7pm - TREVOR NELSON: Street soul
9pm - COLIN DALE: Techno and upfront house
Fridays
1am - AMBIENT AND EXPERIMENTAL DUB: Hosted by COLIN FAVER and PAUL THOMAS
7pm - JUDGE JULES: Essential Euro and garage cuts
Saturdays

1am - FAT FREDDIE M: Soul and swing
4am - ANGIE DEE: Soul and reggae
Noon - GRAHAM GOLD: With the Official Dance Chart
2pm - PETE WARDMAN: Upfront house
4pm - JUDGE JULES: Euro, house and garage (Energise Mix)
9pm - PAUL "TROUBLE" ANDERSON: Garage, house and disco
11pm - SARAH HB: Garage and house
Sundays
1am - ELECTRONIC AMBIENT
DANCE: Ninja cutz from COLDCUT
3am - MANASSEH: Deep and dubwise
Noon - TREVOR NELSON
2pm - GRAHAM GOLD
4pm - MATT WHITE: Swing, soul, hip hop and R&B
6pm - JOEY JAY: Roots and reggae
8pm - GILES PETERSON
11pm - BOB JONES
LONDON: PURE FM - 93.2 FM
GREG LONG (Sun, 4pm): Phat beats and blunted styles
LONDON: RTM - 103 FM
RAY BRADSHAW (Mon to Fri, 6pm)



Cosy Jose

MAN ABOUT THE HOUSE

Cafe Del Mar's
JOSE PADILLA

IN THE VIDEO

"The last film I saw was called 'Night Caller'. It was really bad. In fact, it was so incredibly appalling that I had to switch it off halfway through and I've already forgotten what it was about. My favourite film is 'Blade Runner'. I love the scene where the snake woman gets killed in that surreal apartment. To be honest with you, I first watched it because Darryl Hannah is in it. I'll watch anything with her in."

ON THE BOOKSHELF

"I haven't had time to read any books for about three years, so they just sit on the shelf, never being touched. I do love this one book called 'Perfume', but I can't remember who it's by. It's by Patrick Suskind and is published via Penguin."

ON THE BEDROOM FLOOR

"Loads of shoes, dirty clothes and records, two duvets and a bottle of water. Normally I'm really tidy, but I don't have time to sort the room out right now. What records are on the floor? Just crap stuff I don't want. I'm not saying what they are, though."

Spanish High

Cult author **ALAN WARNER** on his taste for the maverick club scene in Valencia

IMAGINE waking up one morning to discover that your partner has committed suicide in the kitchen. You'd immediately dial 999, wouldn't you? Unless, that is, you were Morvern Caller, the central figure in **ALAN WARNER's** haunting debut novel of the same name. In which case, you'd calmly unwrap the Christmas presents your boyfriend had stashed away for you, empty his bank account, get steaming drunk and have a four-in-the-bed session with your best mate and two strangers.

This is the catalyst for a series of hedonistic events taking Morvern from a Scottish sea port to the rave scenes of Ibiza, Valencia and Portugal. Far beyond a simple question of morality, "Morvern Caller" presents a tale in which reality is disjointed, drinking is heavy and drugs are hard.

A brutal and yet alarmingly erotic book, "Morvern Caller" places Warner alongside Irvine Welsh and Duncan McLean at the crest of the new wave of dark Scottish writers. So what exactly is going on north of the border to inspire so much sick humour?

"A lot of it is because we come from a generation of people who have given up on England," explains Warner, on the telephone from his Highlands base. "Rather than looking south, I get inspiration from Latin American writers. I'm really into that 'Badlands' sort of imagery, where people are isolated and make little very effort to be creative because they feel they need to be in a big city for that. Here in Scotland, there's this sense that you have to be in Glasgow or Edinburgh to be creative in any way."

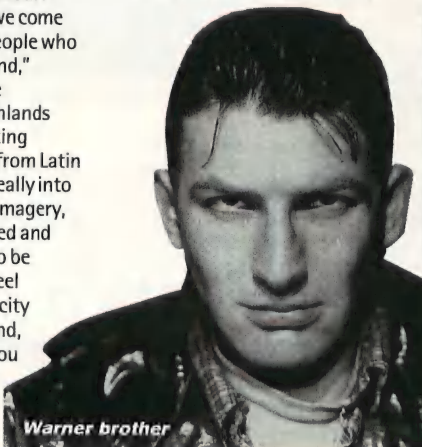
Music also has a part to play in "Morvern Caller", and the book is littered with references to records by artists as varied as Can, Miles Davis, Future Sound Of London and Spiral Tribe. It's a cool soundtrack to Morvern's headlong rush into the quasi-spiritual energy of the Mediterranean club scene.

"I met two German girls in Spain who kept saying that the new Messiah would be a girl and she would come from the rave scene," notes Warner. "This and the dance scene had a profound effect on the shaping Morvern's character." Alan Warner adds that, although he has spent lots of time in Ibiza over the years, he now prefers the more maverick clubs of Valencia. Indeed, he can't hide his disdain at the current commercialisation of the Great White Island.

"The only people dancing in places like Space these days are bank managers, aren't they?"

words **Lisa Carson**

The film of 'Morvern Caller' goes into production shortly. The novel is available now via Jonathan Cape Publishing



Warner brother

SOFA REPORT

MARTIN JAMES dips into the latest dance fanzines

STREET VIBE

Telephone/Fax:
01724-282-093

Supporting quality soul, jazz, jungle and hip hop music, "Street Vibe" is stuffed to the gills with comprehensive reviews. Although slightly let down by the jungle section, which doesn't know its DJ Krust from its DJ Krush, it nevertheless also boasts an excellent array of charts from the likes of Eastern Bloc.



THE TECHNO CONNECTION

PO Box 4397,
London SW20 BXT

Energetic, informative and hooked up to a mainline feed of irreverent humour. In fact, this is everything a fanzine should be. With 24 pages of unadulterated trainspotting, "The Techno Connection" is as on the edge as is possible, while still finding space for the occasional nod of respect to classic originators such as Kraftwerk.

THE LATEST TRACK

Fax: 0181-563-9558

Page after page of press release-style editorial, apparently penned by "The people who invest money, time and emotion into the music industry". Business and creativity, of course, rarely go hand in hand. Let this serve as a warning.



MAGIC FEET

Telephone/Fax: 0115-978-4739

Very much on a pure techno trip, the Nottingham-based "Magic Feet" takes a myopic stance against what they call "shitty handbag, wailing garage, tinny jungle and swingbeat bollocks". Although undeniably enthusiastically written, the end result is a strictly limited feast which will leave the average trainspotter hungry for more.



GRUMPY BROWN (Fri, 5pm)

MANCHESTER: KISS - 102 FM

Mondays to Fridays

2am - KONTINUOUS KISS:

Non-stop, nocturnal grooves

6am - GARY BURTON'S

BREAKFAST SHOW

9am - KONTINUOUS KISS

10am - THE KISS LIST:

Manchester's club scene gets a

seeing to

7pm - KONTINUOUS KISS

Mondays

8pm - DA INTALEX DRUM AND

BASS SHOW: with XTC and

MARCUS

Tuesdays

8pm - TIM LENNOX: Manchester's

gay scene in an upfront mix

Wednesdays

8pm - TECHNOMIX: With JOHN

BARRIE

Thursdays

8pm - JUDGE JULES

Fridays

7pm - KISS ENERGY: Non-stop

hi-NRG

8pm - SOMETHING FOR THE

WEEKEND: 808 STATE on the mix

Saturdays

4am - ALPHA WAVES: Circuit chillin'

with STUART JAMES

10am - PAUL WEBSTER

2pm - PAUL ANTHONY

6pm - JOE BLOGGS' DANCE CHART

10pm - KISS AT THE HACIENDA:

Sundays

1am - UP ALL NIGHT: NEV

JOHNSON plays house and garage

4am - AUTECHRE on the mix

6am - PAUL WEBSTER

10am - 100% DANCE SUNDAY

2pm - MELLOW GROOVES:

Including the Upfront Dance

Chart Update at 5pm

6pm - GRAHAM GOLD

8pm - MATT THOMPSON'S AURA

10pm - FIRST PRIORITY: MARK

RAE and ROSS CLARK with phat

and jazzy beats

Midnight - NAYA AGHEDO

MANCHESTER: PICADILLY - 103 FM

STU ALLEN (Sat and Sun, 8pm)

MANCHESTER: WAVE - 95.5 FM

MIKE VITTI (Mon to Fri, 3pm, and

Sat, 5.30pm)

THE MIDLANDS: MERCIA - 97 and 102.9 FM

MATTHEW WRIGHT (Fri, 7pm)

THE MIDLANDS: BEACON - 97.2 FM

NEIL JACKSON'S HOUSE PARTY

(Mon to Fri, 6pm)

NOTTINGHAM: TRENT - 96 FM

GET ON THE GOOD FOOT

(Sat, 10pm): Get up to the seminal

vibe controller MARK SPIVEY

PLYMOUTH: PLYMOUTH SOUND - 96.6 FM

THE RHYTHM SHOW (Sat, 6pm)

SCOTTISH BORDERS: BORDERS - 96.8 FM

KEVIN YOUNG (Mon, 4pm)

THE DANCE EXPERIENCE (Sat, 8pm)

SHEFFIELD - DANCE FM 107.5 FM

Mondays

6pm - rap show with DJ MINK

Tuesdays

6pm - DJ SULLEY: Beeswax Records

posse in the area

Wednesdays

6pm - GREG ROBINSON from the

Music Factory

Thursdays

3pm - WINSTON HAZEL

SHEFFIELD - FANTASY FM - 105.9 FM

(Seven days a week - 6pm)

Jungle and hardcore with DJs EAZY

D, JACKMASTER J and DREAM

WALES: RED DRAGON - 97.4 and 103.2 FM

KRIS HILL'S HIT MIX 95 (Sat, 6pm)

WEST COUNTRY & S. WALES: GALAXY - 101 FM

THE BREAKDOWN WITH DJ

MIRANDA (Mon - Thurs 8pm): With

live mixes from... WAY OUT WEST

(Mondays): House sounds.

DJ DIGZ (Tuesdays): Swing and

soul. THE DJ SELECTION

(Wednesdays). FULL CYCLE

(Thursdays): With deep jazz junglists

RONI SIZE & KRUST

REGGAE ROCKERS (Fri, 8pm)

LOUIE MARTIN SOUL SHOW (Sat, 6pm)

THE TOUCH (Sat, 8pm): With DELI G

THE 3PM EXPERIENCE (Sat, 10pm):

DJ LYNX, and MCS KRISSY KRISS

and KLTZ with live hip hop and rap

THE SOUND LAB (Sat, 11pm): TIN

TIN presents jazz, dub and beyond

WEST YORKSHIRE: PARADISE - 105.1 FM

THE BASSLINE SHOW (Sat, 3-

6pm): Soul to hardcore

NATIONAL TELEVISION

MTV'S GUIDE TO DANCE MUSIC

(MTV, Weekdays except Monday,

8pm from August 22)

Specialist presenters explore the

dance scene. From drum 'n' bass to

future jazz, hard trance to trip hop and

the many houses of house in between.

MTV DANCE (MTV, Thursdays, 5pm)

Giving it up for the Euro techno

massive.

THE BEAT (ITV, Thursdays, times vary)

'Irritating indie git in occasional nod

to dance culture' shock horror!

PARTY ZONE (MTV, Fridays, 11pm)

The MTV dance machine goes on an

underground trip

TALKIN' JAZZ (NBC Super Channel,

Saturdays and Sundays; 8.30pm)

Essential old skool jazz

MTV DANCE (MTV, Saturdays, 4pm)

YOI MTV RAPS (MTV Saturdays, 12am)

Lyrical gangsta grooves from hip

hop's main movers

THE SOUL OF MTV (MTV,

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EQ System Overload!!

EQ visits Rollover Studios for an exclusive

behind-the-scenes preview of

SYSTEM 7's forthcoming collaboration

with **DERRICK MAY**

"**M**ARK!" BOOMS DERRICK MAY, SLAPPING ME on the back in that boisterous, hearty American way and grinning like we've known each other for years.

"Charmed," I smile back, in a repressed English fashion. "This is Steve," says the head honcho of the legendary Detroit sound, slapping me again.

The Steve in question is Steve Hillage of System 7, the group responsible for innumerable hip ambio-techno releases over the last four or five years. Right now, he's on the telephone. He's telling a hire company that their TR 808 doesn't work. He says he doesn't want it and he won't be paying for it.

"And here's Miquette," continues May, manhandling me in the direction of Hillage's System 7 partner, Miquette Giraudy.

Derrick May's biceps are as wide as my legs and his slaps are starting to smart. Still, it's quite a welcome to Rollover Studios in London's Notting Hill, where System 7 are in the process of recording their fourth album, the title of which is still to be decided. May is here to work with Hillage and Giraudy on one of the tracks, also as yet untitled.

"It's great," enthuses Hillage. "We started working last night and we're ready to do some mixing now. We'll get an album track, a club mix and a more spacey, ambient mix out of the session. It's been going really well."

THE session is the third time that this moderately unlikely coming-together has occurred. Derrick May previously helped out on two tracks for System 7's debut album and two others for their last one. Back in the early days of the group, System 7 were signed to Ten Records, the imprint which also first introduced May's work to the UK listening public by way of the "Techno: The Sound Of Detroit" compilations.

"They were among the records which initially inspired me to get active in this musical sphere during the late Eighties," reveals Steve Hillage. "And it was someone from Ten who gave me Derrick's phone number. I called him on the off-chance that he might be interested in working with us, and he was."

At that time, however, May was not really aware of who Hillage was. He had never heard of Gong, the hippy rock surrealists with whom Hillage played guitar

during the early Seventies. Nor did he realise that the English guy on the phone had recorded no less than eight solo albums during the years which followed his departure from Gong in 1976.

"My management told me that the link-up might be 'amusing'," laughs May. "In the event, though, working with Steve and Miquette has turned out to be a great experience. I'd never worked with real musicians before."

His first lesson was one of patience.

"I work fast when I work alone," he continues. "What I do is quite intimate, quite personal. But being with System 7 means I have to share my thoughts. I have to listen to what Steve does, wait, and then react to it."

Has it changed your approach to your own tracks?

"I'm still the same person, but it has certainly given me a lot of respect for the word 'collaboration'," answers May. "It really means something to me. It's not simply a way for record companies to team up a couple of big names to make money."

GONG were among the first groups to use a synthesiser in the UK and their pioneering work helped to make the instrument an essential noise-generator for those early psychedelic trips through time and space. With oil wheels providing the visuals and a tab of strong LSD, it all seemed really rather far out. System 7's EMS Synthi A still has some hippy stickers from the Seventies on it.

"Ten years ago we wouldn't have got £50 for the EMS, but now it's worth much more!" chuckles Miquette Giraudy, who has been Hillage's writing partner for nigh on two decades, ever since his first solo album, "Fish Rising".

Have you ditched any analogue gear which you now wish you'd held on to?

"We had a wonderful Mini-Moog," recalls Giraudy.

"Nah, it didn't work properly," says Hillage. "It had loads of modifications on it. To be honest, we don't get excited about old analogue synths the way lots of people do. I suppose it's because we grew up with them. We're much more interested in equipment like the Nord Lead we recently bought. Derrick is very keen on it, too. He's fallen in love with it and wants to get one. You can control the oscillators with the knobs, and every move is recordable via MIDI, without any glitches. Plus, you can save all the sounds so easily."



Other staples of the System 7 sound include a JD 800 ("Miquette does amazing things with that," says Steve), a Juno 106, a couple of S1000s (one of which has eyes painted on the data wheels), an S3200, the rack-mounted Super JD, a Quasimidi Technox, a Korg Wavestation, and a 909. Hillage also has a Steinberger stockless guitar leaning up against the FX rack.

"I think a big part of the appeal of System 7 to Derrick is the fact that I'm a guitarist," says Hillage. "Although the guitar doesn't feature too much in Detroit music, some of the guys out there have connections with the instrument. Juan Atkins was once a guitar player and so was Mike Banks from Underground Resistance. I'm hoping to play guitar on a track with Mike Banks in the future."

THE collaboration means that there are three separate set-ups in the studio today. Hillage is using an Atari to manipulate the rhythm samples, while Giraudy has another Atari and, with the help of headphones, is working on abstract synths. May meanwhile prefers to get into the guts of the machines themselves. Right now, he's programming a 909 by hand, throwing in live beats in a truly unique style.

When May gets busy with the 909, the results are placed straight onto two-inch tapes because he knows he will never be able to come up with precisely the same sounds again. This then forms the main block on which





the rest of the track will be constructed. Playing it back, he isolates the 909 parts, punching the desk and sweeping the EQs. The toms are so loud that my eyeballs vibrate in their sockets.

"Heh-heh-heh," he cackles. "We're going to have some fun tonight."

The preferred System 7 studio approach is to mix live, do several passes onto tape and then edit the results using Soundtools, as opposed to setting out with a track which is already arranged.

"Tracks recorded as part of a collaboration often come together very quickly," enthuses Hillage. "We spark off each other. Ideas come thick and fast."

How much is the Detroit vibe influencing the session?

"The Detroit guys tend to get into the machines more," replies Hillage. "But the Detroit sound is more of a feel than a technique."

WHEN Derrick May first started making music, most people associated Detroit with little beyond Motown. Techno was an unknown format.

"There was electro," offers May. "And then there was Juan. And we all know what that meant. That meant the first form of techno and the fundamental use of the Memory Moog and all of those kinds of keyboards. Then along came the algorithms and the digital keyboards. Back then we just went with whatever we could get our hands on. That was how it started. We didn't care much

about the dynamics of the instrument, we were interested in the potential, the fact that we could do things that hadn't been done before."

That said, what are now recognised as the classic techno instruments were not necessarily what the innovators actually used."

"Despite what a lot of people think, I've never used a 303," says May. "I don't have anything against them, but the 303 was Chicago's machine."

Chicago's machine? Cool. Just imagine that over here. "The DX7? Nah mate, that was Leeds' machine." It doesn't have the same ring, does it?

"There is no recipe," he continues. "There is no keyboard or drum machine which makes the best techno, or whatever you want to call it. There never has been. It was down to the preferences of a few guys. The 808 was our preference. We were using Yamaha drum machines, different percussion machines, whatever."

But ever since the foundations of techno were laid, countless other artists have been slavishly trying to copy the pioneers.

"Exactly. People simply haven't used their imaginations. If they had, do you know how far we'd be now? But I don't like to use the word 'techno'. I hate the fact that all this music has been segregated, even having clubs with different floors for different styles. All you're doing is limiting everybody's imaginations. It's just the same shit over and over again."

STEVE Hillage and Miquette Giraudy are pressing on with the mixing, but there's just enough time left for me to ask what is on the horizon for Derrick May.

"Well, my Transmat label is in full swing," he answers. "The sleeping giant has woken. We look at it in terms of two years. I like to be realistic about it and I don't believe I'll be doing this in five years. I'll be forgotten, lost in time, or maybe I'll just run out of time. I can't tell you that I'll be the shit forever. But until then, we've got Stacey Pullen and my Rhythm Is Rhythm project. We've hooked up with R&S Records now. That was a really good move for us. I'm very happy to work with them."

The new Rhythm Is Rhythm material, May promises, will be with us before the end of the year.

"This is a tune-up for me," he says, referring to his 48-hour blast with System 7. "To be honest with you, I need it. I can't be the man if I ain't doing shit. Kenny Larkin is the man, Carl Craig is the man, Dave Angel is the man. These are the motherfuckers who rule the world. They set today's standards. I don't expect to ever set another standard. I've done that and I'm not a young guy any more. I'm just Derrick May, you know, Rhythm Is Rhythm, and I plan to make music for myself. Which is basically what I've always done."

System 7's as yet untitled fourth album is scheduled for release in the autumn

TRICKS OF THE TRADE

1 Hip hop DJs have long considered turntables to be more than just a device for playing records. They've been using them as musical instruments for over a decade and, as DJ Explode shows, the basic techniques enable you to create your own rhythms using identical records.



2 Now for a bit of chopping. To do this, use the fader to bring in the very first part of the sound you want to incorporate into the mix, then snatch the fader down again to cut it out. Double, triple and quadruple chops mean you have to scratch two, three or four times as fast as the backing beat. For extra effect, spin round at the same time you're doing this.



3 To chop the beat by mixing, use identical records, but vary the starting points. By starting one beat behind the other, you can chop between the bass and snare using the cross-fader or line control. To double up the bass or snare, bring one record in two beats behind the other. Impress people even more by turning the mixer upside down while you're doing this.



4 To create a phase effect, start both decks with identical records in time. Briefly slow one down to create a phase, then speed it back up using the pitch control until it catches back up with the other.



5 & 6 Mixing with headphones is often too slow, so DJs use plastic tape to mark the required start and finishing points on records. (above) This is also called 'quick mixing'. To make life even easier, use different sized or coloured markers for different sounds. You can also try practicing your body contortion techniques at the same time. (below)



DJ EXPLODE (PROPHETS OF DA CITY)

A user's guide to the latest kit on the market

■ Do you have a ropey old digital synth which doesn't make any sounds you actually want to use? Are you loath to sell it because nobody will offer you more £1.00 and it set you back over 10 times that? Peavey (telephone 01536-205-520) can give you what you need. Their Spectrum Analog Filter is a rack-mountable gizmo offering analogue-like filter control over anything you choose to patch through it. ADSR and resonant filtering can be bolted on. The cost is £359.

■ Another new piece of Peavey kit is the Spectrum Synthesiser Module. With 12 voices and four-part polyphony, this rack-mount module is intended for those of you searching for raw, analogue-type sounds. No tubas or orchestral hits here, matey. A useful 256 presets, 64 of which are user-fiddable, 24 oscillators and 12 filters, and all for £349.

■ Club Cubase (0181-650-3571) is well worth checking out. Anybody joining the club receives six magazines a year and a 15% discount on gear from Steinberg and Atari. The only catch is you that have to be a registered user of Cubase, so those of you out there with pirated versions are not eligible. Mac owners can meanwhile turn on their computers with a smug grin.

Technology

The unique vocals featured on the "Saine" series (Nitebeat Records)

GEORGE ALVARADO

Sample Spotter

"The story starts with Rey Rodriguez and the guys behind the 'Saine' tracks leaving the recording studio for a dinner break," reveals George Alvarado, the boss of Nitebeat and executive producer of the series. "When they came back, they saw this bum sitting by the studio door. He was drunk and singing away to himself. So they took him inside and recorded him. Then, when we made 'Saine Part 1', we dug the tapes out, put the old guy's singing onto DAT and sampled it. People might not believe it because the voice fits so well with the track, but it's a true story. We also used him on 'Saine 2'. It's just a shame that we couldn't find the old guy when we recently came to do the third part. The singer on that is Billy Williams from the UK."



far short of £1,000 today. The distinctive Mini-Moog sound is mainly thanks to the powerful filter (and a facility to override it), giving dense and punchy bass noises. Each of the three oscillators has six wave forms and these can be separately controlled.

The oscillators of the early machines would often go off on impromptu wanderings and although this feature was welcomed by some users, later models were more stable. The Mini-Moog fought off competition from ARP, who first launched the 2600 and then the Odyssey, but the machine was eventually discontinued in 1981. Throughout this period, Moog also produced numerous other innovations, introducing polyphony with the Poly Moog in the mid-Seventies and making the popular budget synth, the Moog Prodigy, at the end of the decade.

The last Moog synthesiser to be manufactured was the Memory Moog in 1982. A monster which cost a hefty £3,700, it was intended as a very last model, MIDI.

By now, however, the company found itself struggling against new operations like Yamaha and Roland. Unable to match comparatively cheap and equally effective synths like the Jupiter series, Moog went bust in 1984.

words **Heidegger Smith**

which musicians would snap up by the truckload. Modular concept into a tiny, tour-friendly box 1970. It was basically an attempt to squash the The Mini-Moog first appeared on the market in Keith Emerson hailed one off on tour.

Beates began using Moogs in the studio, and next year or two, both The Rolling Stones and The synthesiser the instrument of the moment. In the established the name Moog and made the With sales of more than a million, the record of astronaut floating in, erm, space, as it goes.) came complete with a space-age sleeve (a picture pioneering "Switched On Bach" album, which popularity and was used by Walter Carlos on his Module. The Modular System quickly grew in by the Voltage Controlled Filter, the first Moog Controlled Amplifier, a machine swiftly followed Dr Moog's initial development was the Voltage become the forerunner of every synth today.

however, he had started work on what was to up his own company in 1954. By the early Sixties, this feature was welcomed by some users, later While still at The Bronx School, he began selling Music until he switched his interest to electronics. student of the piano at The Manhattan School Of been a promising Science who had School Of the Bronx graduate of New York-born Robert Moog, a invented by Dr The Moog was world of vacuum cleaners.

been used in the "Hoover" has long generic term for synthesisers in the same way that days, the word "Moog" came close to being the chances are it was a **MOOG**. In fact, back in those If you owned a synthesiser during the Seventies,

Moog It, Moog It!

The what's and when's of MOOG - the mother of all synthesisers

august 12th

NAUGHTY BUT NICE PARTY

main room

pete heller
tall paul newman
ryan roach

viper room

tony de vit
darron price
pete kelly

back room

hutchinson brothers
banj/jonathan

august 19th

VIVA ITALIA

main room

claudio coccoluto
norman jay
keith matthews
live p.a. gerideau

viper room

billy nasty
ashley james

back room

umberto
guy dmc

august 26th

SPECIAL HARD TIMES PARTY

main room

tony humphries
terry hunter
elliott eastwick
jo mills

viper room

seb fontaine
noel watson
phil asher

back room

colin hudd
adam ark

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september 2nd

main room

derek carter
fat tony
edzy

viper room

dominic moir
marc french
scott braithwaite

back room

hutchinson brothers
ashley james

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steve lee

sept 16th - swoon party

sept 23rd - renaissance party

sept 30th - marc auerbach
roy the roach

Back to basics

CUT The Crap

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Six6 Records

backtobasics

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Gemini (Relief Records, Chicago)

Breeze, Tony Grimley & Moose Live on stage **Ege Bam Yasi**

Saturday 19th August

Darren Emerson, Terry Farley & Alan Russell

Saturday 26th August

Claudio Coccoluto (Italy's Finest) **Mr. Onester** (8 Ball, New York)
Josh Wink (Philadelphia, USA) **Harvey, Scott Bradford**

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Danny Rampling, Fabio Paras, Yogi Houghton
plus Live on stage **Gerideau** (God sent from New York)

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DOORS 9PM-6AM ADMISSION £8 MEMBERS £10 NON-MEMBERS

The Plesure Rooms

The Grand Arcade, Leeds LS1. For further information: 0113 244 9474 & 0113 245 0923

Muzik's essential club guide

insomnia

edited by **Ben Turner****PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100****EVENT OF THE MONTH****MUZIK, TRIBAL UK & KAOS PRESENT
A WEEK IN A PARADISE CALLED PORTUGAL****MONDAY AUGUST 14 TO
SATURDAY AUGUST 19**

WELL, it's finally here. After four years of the Portugese scene proving itself to be perhaps the freshest and friendliest club spots in Europe, Muzik and Tribal UK have teamed up with the Kaos organisation to provide a week of club events in and around Lisbon. Based around the sounds of DJ Vibe and his recording act with Rui Vargas, Underground Sound Of Lisbon, the dark, tribal house and garage sound that these boys produce has created a whole scene of it's own. As a result, acts like Deep Dish, Danny Tenaglia and Junior Vasquez can all find their sound being supported more here than in any other region in the world. You can't escape it, especially not this summer, with the exceptional week of club events that Muzik, Tribal and Kaos have lined-up. Enough has been said about how important the Lisbon scene is, and will continue to be. Now is the time to experience it for yourself. This, then, is the line-up for the week:

MONDAY AUGUST 14

Kremlin, Escadinhas da Praia,
5 1200 Lisboa
DJ Vibe (Kaos)
Phil Perry (Full Circle)
Miles Hollway (Hard Times)
Elliot Eastwick (Hard Times)

TUESDAY AUGUST 15

Bar Nova Vaga, Praia da Nova Vaga,
Costa da Caparica
DJ Vibe (Kaos)
DJ T Ricciardi (H30/Kaos)
Richard Breeden (Tribal UK)
Rob Di Stefano (Tribal USA)

WEDNESDAY AUGUST 16

Pacha Ofir, Ofir, near Oporto
DJ Vibe (Kaos)
Miles Hollway (Hard Times)
Elliot Eastwick (Hard Times)
O.L.N. Oporto Deep Cuts live

THURSDAY AUGUST 17

Coconuts, Avenida Rei Humberto
11 de Italia Cascais
Laurent Garnier - eight-hour set

FRIDAY AUGUST 18

Rocks, Rua Rei Ramiro, 292 Porto,
4430 Vila nova de Gaia
Danny Tenaglia

Angel Moraes (Hot 'N' Spicy)
DJ Vibe (Kaos)
Phil Perry (Full Circle)
Phil Mison
Scott (Shindig)
Rob Di Stefano (Tribal USA)

SATURDAY AUGUST 19

Castelo de Montemor O Velho, Coimbra,
between Oporto and Lisbon
Information lines: 00-351-931-214759
and 00-351-39-484731

ROOM ONE

Tony Humphries
Danny Tenaglia
Angel Moraes
DJ Vibe (Kaos)
Phil Perry (Full Circle)
Phil Mison

The Ozone, O.L.N. and
MC Korvorwong live

ROOM TWO

Phil Mison
Elliot Eastwick (Hard Times)
Miles Hollway (Hard Times)
Scott (Shindig)
Richard Breeden (Tribal UK)
Rob Di Stefano (Tribal USA)

**PORTUGUESE DJS ALSO
APPEARING DURING THE WEEK**
Alex Santos, Luis Leite, Ruizinho
and Jiggy

**HOTEL INFORMATION
LISBON**

Hotel Carlton, Avenida Conde Valbom 56,
Lisboa
Telephone: 00-351-17951157
PORTO (night of Rocks)
Gaia Hotel, Avenida da Republica 2038,
4430 Gaia
Telephone: 00-351-23796051

RECORD SHOPS

Discomundo, Campo Pequeno, 74. 00-351-
17955146
Som So Mundo, Rua De Norte, 42. 00-351-
1343-2991
Eldorado, Rua De Norte, 23. 00-351-1342-
3935

Tickets for the Castelo, which holds
over 5,000 people, will be available
from the record shops listed above
and will not cost more than £15.

For full details of the week once you
are in Lisbon, we advise everyone to
meet at Kremlin on the opening night.
Here you will find flyers, posters and
ticket details. A good bet is to stay at
the Carlton Hotel, which is £40 a night
for a twin room.

**DIRECT-DRIVE (the next five)**

- 2 PURE (EDINBURGH)
- 3 NAUGHTY BUT NICE (HEREFORD, AUGUST 11)
- 4 JUNIOR BOYS OWN (LONDON, AUGUST 27)
- 5 FULL CIRCLE (SUSSEX, AUGUST 28)
- 6 ATOMIC JAM (BIRMINGHAM, AUGUST 19)

WEDNESDAY AUGUST 9

BATH: DIG THE NEW BREED

Moles. 01378-355-426. Residents Gerard, Tim and Nathan playing anything from jazz to funk to house.

HUDDERSFIELD: PURE

Calistos, 18-20 St George's Square. 01484-514-956. £3. Residents Chris, Iredale and Hutchy.

LONDON: THE LOFT HQ, West

Yard, NW1. 0181-780-9766. 9.30-3am.

£5. Paul "Trouble" Anderson,

who sent the Loft into overdrive

with "Deliver Me" by 3-Dee and

Michael Proctor in front of

Hott's label boss Alan Russell.

This record will never die. . .

Jon Pleased Wimmin and

Woods host **PLEASED** (Velvet

Underground, 143 Charing Cross Rd,

W1. 0171-439-4655. 10.30-3am. £5). . .

Luke Solomon (check out his

n w cut on Prescription

Underground) resides at

COLORS (Bar Rhumba, 36 Shaftesbury

Ave, W1. 0171-287-2715. £5) with

guests and Girls FM DJs.

SWINDON: SWING AND SOUL

POWER Cairns, Shawridge Leisure Pk,

Whitehill Way. 01793-876-817. 9-2am.

£6. Catch Wayne Marshall and

DJ Digz play.

THURSDAY AUGUST 10

DERBY: PURE NOVA Willow Row.

01332-372-374. 10-2am. £3. Simon

Owen, Russell Salisbury, Jon

Beckley and Steve Harris.

DUBLIN: LIVIN' LARGE Temple

Of Sound, Ormond Quay. 01-872-1811.

10.30-late. £3. Mark Dixon and

Stephan Mulhall.

LONDON: SPEED Mars, 12

Sutton Row, W1. 0171-439-4655.

10-3.30am. £5. LTJ Bukem, Fabio

and Kemistry & Storm. . . Mr C,

Richard Grey and Mark Broom

host a residents night at **SKIZM**

(Turnmills, 63 Clerkenwell Rd, EC1.

0171-490-0385. 10-5am. £5). . . Nick

Hanson guests at **ANIMAL**

HOUSE (Gardening Club, 4 The

Piazza, WC2. 0171-497-3153. 10-3am.

£5). . . Bob Jones (check his

sensational "Black Milk"

compilation for the very richest

in deep soul) is doing his thang

at **SHAKE IT LOOSE** (Bar Rhumba, 36

Shaftesbury Av, W1. 0171-287-2715. £5).

NEWCASTLE: BLOATED

Riverside, 57-59 Melbourne St.

0191-232-8729. £5. Nick Delnon in

his resident's slot.

NOTTINGHAM: ASK YER DAD

Deluxe, 22 James St. 0115-9474819.

Ian Tatham and Dave

Congreave.

FRIDAY AUGUST 11

BIRMINGHAM: SHAMPOO

Snobs. 0121-633-0397. Rocky &

Diesel, and Jim Shaft Ryan

open the first night of Chuff

Chuff's new monthly club. . .

Owen Owens resides at

S.L.A.G. (Steering Wheel, Wrottesley

St. 0121-622-3385. 10-2am. £5) with

Tomislav and Brent Cross. . .

Smokin Jo is at **CRUNCH** (The

Venue, Branstons St. 0121-472-4581.

10.30-6am).

BLANFORD: OUTER LIMITS

G-Spot. 01908-270-811. Alex Knight.

BOURNEMOUTH: BUMP The

Palace Nightclub, Hinton Rd. 01202-

317-277. 8.30-late. £7. Leo, Jon

Commer and Rob Acteson.

BRIGHTON: RED Zap, Old Ship

Beach. 01272-821588. 10.30-4am. £6.

Eric Powell and OO Fleming. . .

Craig Walsh spins underground

techno at **CLUB FOOT** (Escape, 10

Marine Parade. 01273-606906. 10-2am.

£4.50) with Andy Mac.

BRISTOL: SOLID STATE Lakota,

6 Upper York St. 0117-942-6208. 9.30-

6am. Summer all-nighter featuring

Carl Cox (who dropped "Red

3" and Cygnus X at the

Melkweg in Amsterdam, where

the club had to stay open an

extra hour to please the

punters) and Andrew

Weatherall (who rocked the

"back room" at Checkpoint

Charlie with a set of grinding

dub and deep beats).

CARDIFF: TIME FLIES SUMMER

PARTY City Hall, Cathays Park. 01222-

382-830. 9-2am. £10. Tony De Vit,

Danny Slade, Craig Bartlett and

Dave Jones.

CHESTER: SWEET Blimpers,

City Rd. 01244-343-781. 9.30-2am. £6.

Phil Cooper and Russ from K

Klass (their mix of Sunscreen

currently huge in the sets of

Jon Pleased Wimmin).

DERBY: BLUE NOTE Blue Note,

14a Sadler Gate. 01332-295-155.

10-2.30am. £5. Timm, Laurie and

Angel. . . Paul Bleasdale is at

CLUB UNIQUE (The Conservatory,

Cathedral Rd. 01332-202-048. 10-late.

£5) with Brett, Maisy and Target.

DUBLIN: TEMPLE OF SOUND

Ormond Quay. 10.30-late. £6. Johnny

Moy and Billy Scurry play.

EDINBURGH: PURE Venue,

17-21 Calton St. 0131-200-3662.

10.30-3am. £7. Twitch, Brainstorm

and Dribbler celebrate five

years of possibly the greatest

underground techno club in the

UK, ever! If you don't trust us,

ask Derrick May and Richie

Hawtin. A very special guest is

also set to appear. . . Phase 6

and Kasbah are at **THE GROOVE**

(Negociants, Lothian St. 0131-225-

6313. 8-2am. Free).

ELGIN: CHILL FM The Bishops.

0141-353-1118. 8-8am. £10. M8

magazine host with Strictly

Verbal, Casio Brothers and

Analgesia live. Trevor Reilly,

Photo: Jamie B



BCM, Majorca

Technotrance, Static, George

Bowie and Joe Deacon also spin.

GLASGOW: PHAR-OUT

Downstairs at Art School, 168 Renfrew

St. 0141-332-0691. 10-2.30am. £2.50.

Paul Cawley. . . Orde Meikle

and Stuart McMillan reside

at **SLAM** (Arches, 22 Midland St.

0141-221-8385. 10.30-3am. £6). . .

Michael Kilkie (a richer man

these days, but we will never

forget the day he fled from

Japan because he was made to

tuck his shirt in every time he

played behind the decks) spins

at the **THE ARK** (The Tunnel, Mitchell

St. 0141-204-1000. 10-3am. £7).

HEREFORD: NAUGHTY BUT

NICE The Rooms, Bridge St. 01432-

267-378. 10-2am. £5. Danny

Rampling, Ryan Roach and Rob

Scott celebrate the second

birthday of one of the wildest

house clubs around.

HULL: DEJA VU Room, 82-88 George

St. 01482-323-154. 9-3.30am. £9.

John Lancaster, Terry and

Richie are joined by Farley

"Jackmaster" Funk.

KENT: ESSENCE The Old Barn,

Stocks Green Road, Hildenborough.

01732-834444. 9-2am. £6. Fellatio

and Steve Stomp in the

ballroom, Danny Wilks and

Errol D in the Barn bar.

LEEDS: UP YER RONSON Pleasure

Rooms, Marston St. 01532-449-474. 10-

6am. Sasha and Marc Auerbach

continue to reside, while the rest

of the Ronson team are in Ibiza.

LONDON: OPEN ALL HOURS

Ministry Of Sound, 103 Gaunt St. SE1.

0171-378-6528. 10.30-7am. £12. Carl

Cox, Darren Emerson, DJ Hell,

Frankie D, Frankie Valentine,

Breeze and Jim Masters. Acid

Scout play live. . . Dave Angel,

Glen Wiseman, Tony Sapiano,

Mario De Bellis, Jane Travis,

Phil Perry, Charlie Hall and

Gayle San play the **FINAL**

FRONTIER (Club UK, Buckhold Rd,

SW18. 0181-877-0110. 10-6am. £11). . .

Nancy Noise is at **THE GALLERY**

(Turnmills, 63 Clerkenwell Rd, E1.

0171-250-3409. 10-7.30am. £10) with

Danny Keith, Lottie, Tall Paul

and Darren Stokes. . .

GLITTERATI (Cross, Goods Yd, W1.

0171-837-0828. 10.30-4.30am. £10)

continues to be one of the most

popular Friday nights out in

London. . . Blu Peter is at the

GARAGE (Heaven, Villiers St, WC2.

0171-839-5210). . . Junior Perez is

at **SLINKY** (Legends, 29 Old Burlington

St, W1. 0171-437-9933. 10-6am. £8)

with Mark Anthony, Rob Blake

and Spencer Broughton. . .

John Digweed visits **THIS LITTLE**

PIGGY (Velvet Underground, 143

Charing Cross Rd, W1. 0973-214157.

MUZIK

PRESENT

TRIBAL
UNITED KINGDOM

KAOS

A PARADISE CALLED PORTUGAL

A week of clubbing in Lisbon between August 14-19

Featuring

Danny Tenaglia

Laurent Garnier

DJ Vibe

Phil Perry

Phil Mison

Angel Moraes

Terry Farley and Pete Heller (Junior Boys Own)

Elliot Eastwick and Miles Hollway (Hard Times)

Richard Breedon and Rob Di Stefano

(Tribal UK and Tribal USA)

Scott (Shindig)

10.30-4am. £7) with Nicky Holloway and Chris Good. . . Kiss 100FM continue their epic **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) nights with Graeme Gold. . . Philly and Simon D are joined by guests each week at **VOODOO CHILD** (Rock Garden, The Piazza, Covent Garden, WC2. 0171-836-4052. 11-5am. £8-£5 NUS). . . Music is the message at **BARCODE** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-5am. £7-£5 NUS) with the mighty Advent and Spring Heel Jack. . . Danny Hodge is in the **ROSE GARDEN** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-5am. £8 BF 12 £10 after) with Huckleberry Finn and DJ Bird. . . Dodge, Alex Baby, Femi Fem, Sam B, and T-Money reside at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8) with regular guest DJs and MCs.

MANCHESTER: **BUGGED OUT** (Sankays Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Luke Slater and James Holroyd. . . Dave Seaman hosts the Love To Be tour at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5) alongside Nipper, Pete Robinson and Dave Rofe.

MIDDLEBROUGH: **SUGAR SHACK** Empire, Corporation Rd. 01642-253-553. The big northern Friday out continues.

PERTH: **WILDLIFE** Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart with guest Michael Kilkie.

PORTSMOUTH: **HYPNOTIC STATE** South Parade Pier. 01705-796-310. 10-2am. DJs Anton and Ped spin trance and techno.

ROMFORD: **MALARKY** Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Jazzy M, Nancy Noise, Jon Da Silva, Tony Grimley and Gareth Cooke.

RUGBY: **THE MAGIC ROUNDOUB** Crazy Daisy's, 424 London Rd, Stratton On Dunsmore. 01203-454-604. 9-2am. £5. Jay-G and Jules.

SALISBURY: **CONCORDE**. 01403-267-376. Trevor Rockliffe, who is now one of the most sought-after DJs in Germany thanks to a groundbreaking tour put on by the "Front Page" team - Germany's finest underground techno magazine.

SHEFFIELD: **RISE** Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. House sounds at one of Sheffield's longest running nights. . . Mark Wilkinson is at **NICHE** (Niche, 87 Sidney St. 0585-201-854. 1208am. £7.50) with Des Wilkes.

SOMERSET: **Q-WEST** Madisons, West St, Crewkerne. 01460-76753. 9-2am. £5. Phil Allen, Mark Pritchard and Chad Jackson.

SOUTHEND: **RISE AND SHINE** Club Art, 9 Elmer Approach. 01702-333-277. Micky Finn and Hixy join Frenzie and MC Crivage.

STAFFORD: **SWOON** Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Angel and Mark Rowley with guests.

SWANSEA: **ESCAPE CLUB** 01403-267-376. Billy Nasty.

SWINDON: **THE FRUIT CLUB** Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Tall Paul Newman, Rap and DR S Gachet all play.

WALES: **BIG CHILL** - BLACK

MOUNTAINS GALA. 0171-281-8106. Global Communications, The Irresistible Force, Tuu, Paul Thomas (check his show on Kiss 100FM), Hex and Coldcut, Cool Breeze (there'll be plenty of that), Another Fine Day (but none of that), Wishmountain, Rockitt, Pete Lawrence, Goosebumps, Nelson Dilation and Micky Mice.

WIGAN: **DREAM** The Pier Nightclub, Pottery Rd. 01924-243-778. 8-2am. £8. Malcolm Charles, Lee Turner and Chris Platt.

SATURDAY AUGUST 12

BELFAST: **CHOICE** Art College. 01232-747-515. 8.30-1.45am. £10. Alan Ferris, Rich Connolly and Dee O'Grady welcome Luke Slater. . . Angel is at **WISDOM** (Network, 11a Lower North. 01232-673-648. 8-late. £6) with Eamon Beagon, Mark Jackson and Willie Newberry.

BIRMINGHAM: **FUN** Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. CJ Mackintosh and Colin Dread. . . **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) continues the Chuff Chuff clubbing crusade. . . Terry Farley and Pete Heller are at **WOBBLE** (Venue, Branstons St. 0121-643-0339. 11-7am) with The Lovely Helen and Phil Gifford. . . Check out **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) for the finest in uplifting

house. . . Alternatively, visit Mr Abstract Dance (that's Colin Dale, to you) at the **DANCE FACTORY** (01403-267-376).

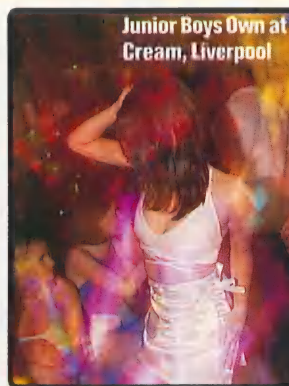
BRIGHTON: **GLAMOUROUS** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Junior Perez. . . Brighton goes Detroit with Chris Galloway, Diamond Sire, Elliot Batting, Ziggy and Darren Gardiner at **FUTUREFUNK** (Loft Club, 11 Dyke Rd. 9-2am. £4.50).

BRISTOL: **REVOLUTION** Lakota, 6 Upper York St. 0117-9426208. £7/£9. Norman Jay and Paul Harris join Nick Warren.

BURNLEY: **GET LIFTED** Angels, Curzon St. 01282-35222. 9-2am. £8. Retro special with guests Marcus and Gilly.

DERBY: **PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Pete and Russel are joined by Boy George and Dave Lambert. . . Ian Ossia is at **THE HOLY TRINITY** (Willow Row. 01332-372374. 10-2.30am. £6).

DUBLIN: **TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. £8. Mark Dixon, Sean McCann and Timmy Stewart. . . Trevor Rockliffe guests at **HARMONY AT THE ORMAND** (Ormand Multi-Media Centre. 01-872-3500. 9-2am. £8.50) with Liam Dollard and Warren K, while 4 Rhythm play live on stage. . . Paul Bleasdale takes **CREAM** (0151-709-1693) to the Pod with Greame Park (who is currently dropping the Blueboy cut on



Rising High).

EDINBURGH: **YIP YAP** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £8. Gareth Sommerville and Dave Brown.

GLASGOW: **RENAISSANCE** Tunnel, Mitchell St. 0141-204-1000. 10-5am. £12. John Digweed, Allister Whitehead and Marc Auerbach. . . Nelson Rosado and Jon Clafone from Mood 2 Swing join Kevin McKay at the **KING STREET RECORDS PARTY** (Voodoo Room, Cambridge St. 0141-332-3437. 11-3am. £6). . . Harri and Oscar are at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8). . . Dribbler is at **SATURDAY NIGHT BEAVER** (The Arena, Oswald St. 0141-221-3010. 10.30-3.30. £5/£4) with Tracy Ponciano and DJ Loco.

HUDDERSFIELD: **DAMNATION** 18-20 Georges Square. 0973-285-421. £8. Christian Woodyatt and Tony De Vit.

HULL: **SCUBA** Room, 62-68 George St. 01482-23154. 10-4am. £7. Justin Gore and residents Beige, Bliss, Patrick Garry and Jeff Ibbson.

LEEDS: **BACK TO BASICS** Pleasure Rooms. Marriorn St. 01132-449-474. 10-6am. Huggy, Lawson and Holroyd with guests. . . Miles Hollway and Elliot Eastwick can be found at **HARD TIMES** (Music Factory, Briggate. 0113-246-7899. £10. 9-3.30am). . . Phil Faversham and Trannies With Attitude guest at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LEICESTER: **HIGH SPIRITS** Venue, University Rd. 0115-943-3456. Kelvin Andrews and Patrick Smoove play.

LIVERPOOL: **CREAM** Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Jeremy Healy and Paul Oakenfold with Paul Bleasdale, Andy Carrol and James Barton. . . Rootsman visits **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £5). . . Dave Graham is the host at **CLUB 051** (Mount Pleasant, Liverpool City Centre. 9-late. £7) with Rusty, Si Edwards, Huey and Dave Booth at the controls.

LONDON: **SEX LOVE & MOTION** Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8. Russ Cox, Keith Fielder and Paul Tibbs play trance and techno. . . Alex Anderson, Tim Jeffrey, Darren Stokes and Chris and James are at **CENTREFOLD** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12). . . Ricky Morrison is **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15) with Harvey, Seb Fontaine, Rhythm Doctor, Bob Jones, Jazzy M and Luke Howard (the man who really rocked Queer Nation with the sounds of Deep

Dish and 3-Dee featuring Michael Proctor. What a DJ). . . The **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) continue to be set. . . Roy The Roach, Paul Kelly, Biko, Steve Harvey, Dean Thatcher, Andy Morris, Nick, Denton, Danny Eke, Steve Johnson, Gareth Cooke, Sally Dee and Paul Graham are all at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12). . . Seb Fontaine is at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0171-499-7977. 10-5am. £12) with Craig Richards and Jeremy Healy. . . Micky Simms, Danny Richards and Daryl B can be found at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10). . . Paul Oakenfold, Smokin Jo and Paul "Trouble" Anderson can be found at **PASSION** (SW1 Club. 0956-578-079. 10-6am. £10).

LUTON: **THE HUG CLUB** Legends, 18-24 John St. 01582-484-866. 9-late. £8. Ian Charles and Darren Mac.

MAIDSTONE: **BABY LOVE** Polo Club. 01622-758-257. 9-2am. £7. Princess Julia meets the Boot Boys and Dan Smith.

MANCHESTER: **HOUSE NATION** (Sankays Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. The Jockey Slut boys host their Saturday night of deep house and dark garage. . . Stu Allen is at **LIFE** (Bowlers, Longbridge Rd. 0891-517499. 8-late. £12) with John Waddicker and Bowa. . . Greame Park, Tom Wainwright and Langley reside at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13).

NEWCASTLE: **SHINDIG** Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £5/£7. Scott and Scooby join Ashley Beedle and Stuart McMillan (the Luke Slater remix of Slam's "Positive Education" is already huge).

NOTTINGHAM: **100% PURE DELUXE** Deluxe, 22 St James' St. 0115-947-4819. Timm and Laurie with guests.

OXFORD: **PARKEND** Parkend. 01908-270811. Smokin Jo.

PAISLEY: **CLUB** 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy host one of the very best nights out eight nowfor experimental music around.

SHEFFIELD: **LOVE TO BE** The Music Factory, London Rd. 0113-242-7845. 9-4am. £8. Positiva Records Party with Judge Jules, Dave Lambert, Kevin Robinson and Farley "Jackmaster" Funk. . . Jon Allen joins Daz Wilkes at **NICHE** (Niche, 87 Sidney St. 0585-201854. 12-8am. £7.50). . . Simon Lawrence, Larry Montana and Andy Smith are all at **FORBIDDEN FRUIT** (Capitol, Matilda St. 0585-201854. 9-4am. £8).

SOUTHEND: **ENOUGH TO MAKE YOU COME** Club Art, 9 Elmer Approach. 01702-333-277. £6. Residents Si Barry and Chris Powell are joined by Nancy Noise.

STOKE: **GOLDEN** (Please phone for new venue details). 01782-621-454. 9-4am. £10. Andrew Weatherall, Nick Warren, Pete Bromley and Kelvin Andrews continue to keep Golden shining, despite having to find a new venue.

SWINDON: **FRISKY** Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Si Long from Wobble takes control of the deck.

BEDROOM BEDLAM

MIX-TAPE OF THE MONTH

NAME: Tom Harding.
RESIDENCE: Cotham, Bristol.
CONTACT: 0117-924-8673.
BORN: Bristol. 9/1/74.
EXPERIENCE: "I started on my friends' decks, and we began doing local parties. Then I managed to get a residency at Anadin in Nottingham and have since gone on to play at Club UK and in places like Amsterdam. I'm a student at Nottingham University, where I'm currently taking an Industrial Economics course. I'm learning how to make money, basically."
FAVOURITE DJs: Billy Nasty, Laurent Garnier, Craig Walsh, Carl Cox, Darren Emerson.
FAVOURITE CLUBS: Final Frontier (London), The Vaults (Edinburgh), Lakota (Bristol), The Zap (Brighton), Mazzo (Amsterdam)
FAVOURITE LABELS: Aura, Prolekt, Zoom, Ascension, No Respect.
ALL-TIME CLASSIC: Underworld - "Cowgirl".
CURRENT CLASSICS: Sourmash - "The Blessing" (Zoom), Awex - "Floor Control" (Unity), Stash - "100 Drums" (Conscious), Epik - "Driver (Tony De Vit Remix)" (Aura), Wax Scientists - "It's Time For House" (Future Wax).
FRUSTRATIONS: "It's bloody hard to make it, basically. Everyone in the world wants to be a DJ and you have to be an arrogant bastard to get anywhere. And I hate being arrogant. It pisses me off when you hear about reputedly 'amazing' DJs earning a fortune. I'm doing alright for myself,



Tom Harding

because I've started my own DJ agency called Future Life with another guy from Bristol called Troy. People should stick at it and not worry what other people think about the tracks they're playing."

MUZIK'S VERDICT: Well, if you like bouncy techno with cascading drum rolls and the odd snippet of sliced vocals, Tom Harding could well be your man. Already making inroads on the DJ circuit with dates at Final Frontier and a recent festival in Amsterdam with Carl Cox and Billy Nasty, Harding has certainly found his niche. Dropping in classic cuts like V-Tracks, Awex and that truly discordant flip to Josh Wink's "Higher State Of Consciousness", this is a mix-tape of classic hard-house cuts which has been mixed so smoothly it sounds like it has been put together by a computer. That said, there is enough human touches to make this a truly invigorating and exciting set, and one which has kept the Muzik office in high spirits for the past week or two. You can expect big things from this man.

For all those promoters who complain about the dearth of quality UK mixers, look no further.

TENBY: UP FOR IT 01909-500177. The Love To Be Tour with DJ Disciple and Tony Walker.
WARRINGTON: THE WORLD Church St. 01925-241104. 9.30-2am.
£7. Mike Woods and Barry May.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. The Midlands mecca night continues to provide the Wolverhampton crowd with a much needed alternative to Pimp.
WORCESTER: WET DREAM Zigzags. 01905-619-069. 9.30-2am.
£6. Chris & James, Tony Sanchez and Tristan Price.

SUNDAY AUGUST 13

EDINBURGH: TASTE The Vaults, Niddry St. 0131-556-0079. 10-3am. £5. With Fisher and Price.
KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 3-10pm. £7.50. The Club For Life roster continues to rotate at this up-for-it Sunday afternoon session. Please call for further details.
LONDON: STRUTT Cross, Goods Vd. N1. 0181-984-3172. 8-1am. £6. Nick James and Chris C with the usual guests from the British techno elite... Pete Warden shows his **SUNNY SIDE UP** (The Channel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Drew, Darren Pearce, Rod Porteus, Chris Martin and Vivien Markey.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. With Phil Perry and Gayle San.
PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip hop.

MONDAY AUGUST 14

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters holds the fort with an ever-eclectic guest... James Lavelle and Giles Patterson play **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3). Contrary to what you may believe by reading our back page, James Lavelle is still the man for breaking down musical barriers and fusing old with new.

TUESDAY AUGUST 15

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras hosts another interboss night with new signing, This Chemical Life, playing live in the Rock Garden... Jasper "The Vinyl Junkie" and Ross Allen are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

WEDNESDAY AUGUST 16

BRISTOL: HEAVENLY Lokota, 6 Upper York St. 0117-924-6297. 9.30-2am. £4. Chris & James plus Jim Charlton.
LONDON: COLORS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Luke Solomon... Jon Pleased Wimmim and Woods hosts **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5) with guests from the cream of garage and

house. This club is the best place to be in London this summer, with that outside balcony providing a superb platform for relaxing, before sweating out with Paul "Trouble".

THURSDAY AUGUST 17

DERBY: PURE NOVA Willow Row. 01332-372-374. 10-2am. £3. Tom Wainwright joins Jon Beckley and Steve Harris.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Mark Dixon and Stephan Mulhall.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio (last seen at Space in Ibiza at midday shaking Carl Cox's hand and telling him what an inspiration he has always been), LTJ Bukem and Kemistry & Storm... Graham Gold plays for five hours at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5).
MANCHESTER: DOMINA Hacienda, Whitworth St. 0161-236-5051. 10-2am. £5. Matt Thompson and Pete Robinson are joined by Andrew Weatherall.
NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. Ian Tatham and Dave Congreave.
READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-625-6411. 9-2am. £6. Billy Nasty, Pierre, Stripe and Richard Ford follow the Checkpoint one-off which rammed over 1,000 people into Washington Heights.

FRIDAY AUGUST 18

ABERDEEN: PELICAN Basement, 17 Market St. 01224-585-667. Tich and Paz Pooba.
BIRMINGHAM: SPACEHOPPER Dance Factory, Digbeth. 0121-643-7788. 10-4am. £5. First birthday celebrations with Tsuyoshi and Hayden plus resident PSY Wilde playing psychedelic trance and techno... Owen Owens continues at **S.L.A.G.** (Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £5) with Matt Slater, where Smith & Jones recently rocked the house. As one punter told Muzik, "These guys are the best thing I've heard in years".
BLANFORD: OUTER LIMITS G-Spot. 01908-270-811. Cristian Vogel (who seems to have experienced the tougher side of Brighton, after a crew hijacked his sound system).
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-608906. 10-2am. £5. Doc Martin and Andy Mac... Colin Dale and Josh Wink fill in for Eric Powell at **RED** (Zap, Old Ship Beach. 01273-821588. 10.30-5am. £7), who is off to the Limelight in Belfast.
BRISTOL: LAKOTA 6 Upper York St. 0117-9426208. Alister Whitehead, Angel, Nathan Pope and Grayson Shipley.
CHESTER: SWEET Blimpers, City Rd. 01244-343781. 9.30-2am. £6. Love To Be Tour with the Masters at Work (check their stunning rework of Donna Summer, as caned by Terry Farley and Jim Masters alike).
DERBY: BLUE NOTE Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Neil Hinde joins Timm and Laurie... Lee Fisher is at **CLUB UNIQUE** (The Conservatory,



Flyer Of The Month: SLAG, Birmingham
Cathedral Rd. 01332-202048. 10-late. £5) with Ming and Simon Williamson.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £6. Johnny Moy and Billy Scurry... Rory is at **STRICTLY FISH** (0166-07143. 11.30-4am. £6) with Kandy Tangerine Man and Mick Heany.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill... Phase 6 catches **THE GROOVE** (Negociants, Lothian St. 0131-225-6313. 8-2am.Free) with Kasbah.
EVESHAM: ULTIMATE ORANGE Marijns Nightclub. 01386-49123. 9-2am. £4. Si Storer and Scott.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Meikle and Stuart McMillan... Paul Cawley goes **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50).
GREENOCK: SUK!T! Rico's, Tobago St. 01475-783705. 10-2am. £4. Kevin McKay, Paul Brooks and Iain Livingston.
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £5. Boy George and Darren Price from Centuras.
HOWDEN: I DUN O Howden Leisure Centre. 01908-270-811. Joey Beltram.
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Al McKenzie, John Lancaster, Mariane and Richie.
KENT: PROMISE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Luv Dup, John Kelly, Paul Bleasdale and Gary Dedman.
LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 01532-449-474. 10-6am. Sasha and Marc Auerbach continue with their summer residency.
LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Armand Van Heldon, Laurent Garnier (dropping cuts from Mark NRG as well as Donna Summer's "I Feel Love" just for the Muzik massive. But will he play the remix?), Billy Nasty, Jim Masters, Ashley Beedle and James Gerrard... Mark Spoon returns to **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Carl Cox, The Producer, Tin Tin, Justin Robertson, Billy Nasty and Digs and Whoosh... Judge Jules, Danny Keith, Lottie, Tall Paul and Darren Stokes are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)... **GLITTERATI** (Cross, Goods Vd, N1. 0171-837-0828. 10.30-4.30am.

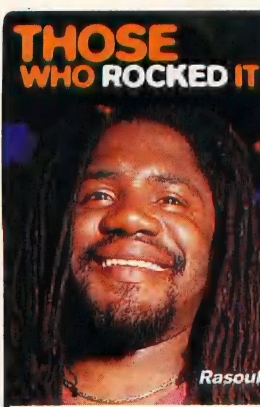
£10) for the glamour boys and girls... Colin Bickell is at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) with Nic Loveur, Rob Blake and Spencer Broughton... Graham Gold, Darren Pearce, Dave Lambert and Craig Dimech reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with guests Everton and Double J... Huckleberry Finn is in the **ROSE GARDEN** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-5am. £8 before 12 £10 after) with DJ Bird and Danny Hodges... Dodge, Alex Baby, Femi Fem, Sam B, and T-Money reside at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8) with regular guest DJs and MCs.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Laurent Garnier and James Holroyd... Nipper is at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6) with Andy Cleeton, Pete Robinson and Dave Rofe... Or you may prefer to be **YOUNG, GIFTED & SLACK** (Dry Bar, 28 Oldham St. 0161-236-5920. 7-11pm).
PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.
PLYMOUTH: WAREHOUSE 01403-267-376. Trevor Rockliffe.
ROMFORD: ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Tall Paul, John Kelly, Spencer Broughton, Toney Grimley and Gareth Cooke.

RUGBY: THE MAGIC ROUNDOUB Crazy Daisy's, 424 London Rd, Stretton On Dunsmore. 01203-454-604. 9-2am. £5. Jay-G and Jules.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Come and Rise to the occasion... Or check Naughty Nick at **NICHE** (Niche, 87 Sidney St. 0585-201854. 1208am. £7.50) with Daz Wilkes.
SOMERSET: Q-WEST Madisons, West St, Crewkerne. 01460-76753. 9-2am. £5. Phil Allen, Mark Pritchard and Nic Loveur.
SOUTHDEN: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Grooverider and Supreme.
STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Angel.
SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Luke Neville, Sy, Brisk and Menace.
WIGAN: DREAM The Pier Nightclub, Pottery Rd. 01924-243778. 8-2am. £8. Residents Malcolm Charles, Lee Turner and Chris Platt are joined by Pizzaman.

SATURDAY AUGUST 19

BELFAST: WISDOM Network, 11a Lower North St. 01232-813912. 8-1.30am. £7. Rob Tissera, Eamon Beagon and Mark Jackson.
BIRMINGHAM: ATOMIC JAM The Que Club, Corporation St. 01902-711-619. 9.30-6am. £10. Richie Hawtin, Josh Wink, Luke Slater, Sugeon, Bandulu, Gravity Wheel, Surgeon, DIY sound system and the Headflux sound system... Breeze and Roger the Doctor are at **FUN** Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)...



Pic: Raine-A-Head

- Rasoul & Digit at BCM, Magalluf
- Carl Cox at Time Machine, Amsterdam
- Kemistry & Storm at Phar-Out, Glasgow
- Jamie Bissmere at Open All Hours, London
- Laurent Garnier at No-One, Amsterdam
- DJ Ralf at Rulin', London
- Smith & Jones at S.L.A.G., Birmingham
- Oscar G at Muzik/Hard Times at Leeds
- Josh Wink at Strutt, London
- Underworld at Phoenix, Stratford

THOSE WHO LOST IT

- Congratulations to all of you!

THOSE WHO FAILED TO SHOW



Pic: Michael Wong

- Angel Moraes at Open All Hours, London
- David Holmes at Shindig, Newcastle
- LTJ Bukem at Good Looking/Clean Up, London
- David Holmes at Que Club, Birmingham
- Laurent Garnier at World Dance, Kent. Thanks to a bogus booking from a certain London crew
- Jeremy Healy at Club For Life, Brighton
- Claudio Coccoluto at BCM, Magalluf
- Joey Beltram at Final Frontier, London, thanks to a bogus booking

- If you are a punter or a promoter and you feel let down by DJs and clubs, then call the MUZIK complaints desk on: 0171-261-7518



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2: NEAL HOWARD. INDULGE

3: FADE II BLACK. EON*

CD2

1: THE 10TH PLANET. STRINGS OF LIFE* (RADIO EDIT)

2: KREEM. TRIANGLE OF LOVE* (94 REMIX)

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Josh Wink, Andy Morris and Matt Skinner visit **WOBBLE** (Venue, Branton St. 0121-643-0339. 11-7am). . . And **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) continue to ram them in. Check those dancers. . . **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) continue to unite a huge Brummie club scene. **BRIGHTON: GLAMOUROUS** Escape, 10 Marine Parade. 01273-606-908. 10-2am. £6.50. Fat Tony. **BRISTOL: REVOLUTION** Lakota, 6 Upper York St. 0117-842-6208. £7/£9. Nick Warren, Jon (Pleased Wimin) and Jon Da Silva. **BURNLEY: GET LIFTED** Angels, Curzon St. 01282-35222. 9-2am. £8. Pete Tong. **CORNWALL: SEVENTH HEAVEN BOAT PARTY** Prince Of Wales Pier, Falmouth. 01726-824-395. 5.30-late. Bryon Mayes, Richard Sen, Paul Stephens, Phil Kendall and Alex D. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Pete and Russel with Dave Seaman and Jon Pleased Wimin (who both blew the roof off at the Rhumba in Arbroath last month). . . Kelvin Andrews is at **THE HOLY TRINITY** (Willow Row. 01332-372-374. 10-2.30am. £6) with Brett and Maisy. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. £8. Johnny Moy and Rocky Diesel. **EDINBURGH: HORNY MONKEY** Vaults, Niddry St. 01292-267-306. Parks and Wilson guest with residents Stuart Duncan, Steve Livingstone, Colin Cook and Alan Dundas. . . Zammo gets **STRIPPED** (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6). **GLASGOW: PURE MEGA BASH** Barrowlands. 0141-357-3637. 8-2am. £15. The birthday celebrations continue with Twitch and Brainstorm, Derrick May, Speedy J, Jake Slazenger and Armando live. . . Harri and Oscar are at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-3am. £8) with Dominic. . . Colin Faver is at **ARENA** (01403-287-376). **HUDDERSFIELD: DAMNATION** 18-20 Georges Square. Alistair Whitehead and Andy Carroll.

HULL: SCUBA Room, 82-88 George St. 01482-23154. 10-4am. £7. Jon and Lawrence (Smokescreen) join Beige, Bliss, Patrick Garry and Jeff Ibbson. **LEEDS: HARD TIMES** Music Factory, Briggate. 0113-246-7899. £10. 9-3.30am. Miles Holloway, Elliot Eastwick and guests from the cream of the American underground garage sound. . . Terry Farley, Alan Russell and Darren Emerson go **BACK TO BASICS** (Pleasure Rooms. Marriion St. 01132-449-474. 10-6am). . . Get **VAGUE** (Wherehouse, Summer St. 0113-2461033. 10-4.30am. £9) with Huggy, Lawson and Holroyd. **LIVERPOOL: CREAM** Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Sasha, Judge Jules, Dave Seaman, Andy Carrol, Paul Bleasdale and James Barton. . . **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am. £5) continues. . . Richie Hawtin is at **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £6) with Skitch and Andy Nicholson. **LONDON: RENAISSANCE** The Cross, Goods Yd, N1. 0171-837-0828. 10-6am. £15. Claudio Coccoluto, Dimitri, Ian Ossia and Nigel Dawson. . . Check **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) for a reliable but hot night out. . . Graham Gold performs at **GISM** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Darren Pearce and guests. . . Jeremy Healy opens up at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Phil Brill, Paul Gardener and Craig Campbell. . . Josh Wink takes over the turntables of **LEISURE LOUNGE** (121 Holborn, WC2. 0171-242-1345. 10-6am. £12) at 6am for two hours. . . Russ Cox is at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Keith Fielder and Paul Tibbs. . . Nicky Holloway, Pete Heller, Marvin Conner, Simeon, Fabio Paras, Rad Rice, Nick Hook, Neil O'Reilly, Arron, Janeen, Darrin Parks and Simon Hill play **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12). Is that enough DJs for you? . . . Luke Neville, John Kelly and Craig Campbell are at

CLUB GANGS no.4: THE ORBIT (LEEDS)



As if their names really matter!

Pic: Raiser - A Head

MALIBU STACEY (Hanover Grand, Hanover Square, W1 0171-499. 10-5am. £12). . . DJ Touch and Dominic play at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10). . . Deep house and garage is still **RULIN'** (Ministry Of Sound, Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10/£8) with Chandrika, CJ Mackintosh, Harvey, Eli, Christian Woodyatt and Smokin Jo. . . Can you **FACE THE MUSIC** (EC1, 29-35 Farringdon Rd, EC1. 0171-242-1571. 10-6am. £10) with Graham Gold, Luv Dup and Nancy Noise? . . . Sy is at **LABYRINTH** (Labrynth. 01908-270-811). **MAIDSTONE: BABY LOVE**, Polo Club. 01622-758-257. 9-2am. £7. The Boot Boys, Athos and Dan Smith welcome John Kelly. **MANCHESTER: THE HACIENDA** Whitworth St. 0161-238-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright and Langley. . . DJ Roo gets a **LIFE** (Bowlers, Longbridge Rd. 0891-517499. 8-late. £12). . . Gareth Sommerville and Rob Bright both play at **HOUSE NATION** (Sankeys Soap, Beehive Mill, Jersey St. 0161-237-3128. 10-3am. £7).

MILTON KEYNES: DECADENCE Winter Gardens. 01908-218-795. 9-3am. £5. Lee Fisher, Ming, Richie L and Ashley. **NEWCASTLE: SHINDIG** Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £8/£7. The Love To Be Tour with Boy George and Tony Walker joining Scott and Scooby. **NOTTINGHAM: 100% PURE DELUXE** Deluxe, 22 St James' St. 0115-9474819. Timm and Laurie. **OXFORD: FLIRTY** The Coven 2, Oxpens Rd. 0589-226262. 9.30-2. £7. Jon Duncan, Matt Bactlett and Adie. **SHEFFIELD: LOVE TO BE** Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Masters At Work, Simon Dunmore, Sully and Tony Walker. . . Terry Marks is at **NICHE** (Niche, 87 Sidney St. 0585-201-854. 12-8am. £7.50). . . Marks then joins Gareth Cooke and Tony Grimley at **CULTURE SHOCK & FORBIDDEN FRUIT** (Capitol, Matilda St. 0585-201854. 9-4am. £6). **SOUTHEND: ENOUGH TO MAKE YOU COME** Club Art, 9 Elmer Approach. 01702-333-277. £6. Residents Si Barry and Chris Powell welcome Choci and Gary Dubbs. **STOKE: GOLDEN** (phone for new venue details) 01782-621-454. 9-4am. £10. Jeremy Healy, Josh Wink, Pete Bromley and Kelvin Andrews. **SWINDON: FRISKY** Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Patrick Smoove. **WINDSOR: HOUSE OF WINDSOR** Mirage, 29-33 Wiliam St. Cleveland City party with Scott, Si Storer, Pete Wardman, Joe Flanagan, Spice of Life, Danielle Montana and Simon Aston.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri hosts deep American house sounds. **KENT: CLUB FOR LIFE** The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 3-10pm. £7.50. The Club For Life saga continues into the afternoon. **LONDON: SPREAD LOVE** PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7. Deep house and garage at this rammed Sunday night affair. If Deep Dish is your bag, then check this out. . . Nick James and Chris C are at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6). . . Pete Wardmen is at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Drew, Darren Pearce with guests Matt Wilson, Pete Haslam, C-Smooth and Tony Price. . . Corrie is at **THE LAB** (EC1, Farringdon Rd. 0171-242-1571. 6-2am. £6) with Steve for this night of hard house and dirty techno. And don't forget FF. You know where to go. . . Luke Howard and Princess Julia reside at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5). **PERTH: BOOTZILLA** Ice Factory, Shore Rd. 01738-630011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip hop. **SLOUGH: FULL CIRCLE** Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry with Richie Hawtin.

MONDAY AUGUST 21

BRIGHTON: HEADCLASH Escape, Marine Parade. 01908-270-811. Richie Hawtin. **LONDON: THAT'S HOW IT IS** Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Peterson. . . Jim Masters is doing anything but **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free).

TUESDAY AUGUST 22

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Josh Wink plays alongside Fabio Paras. . . Patrick Forge and DJ Debra both play **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

CLASSICclubs

JOHN KELLY on his blurred memories of QUADRANT PARK (Liverpool, 1989)



Pic: Raiser - A Head

"QUADRANT Park was started by a DJ called Mike Nowler, who was a teacher in a technical college in Liverpool. He hired the venue for a christmas party and was then offered a residency. He employed Andy Carroll, and then myself and James Barton were given work. By the time we joined he was already attracting 3,000 people. When you walked in, everyone was dancing on the bars. There were people everywhere. It was the first time I heard foghorns in a nightclub. It was the same kind of atmosphere of a world championship boxing fight. "When someone dropped a record, it was like taking a penalty at Wembley. The club had an 8K sound system, but you couldn't hear the music for

the screaming. It was quite scary. The music was a crossover of American handbag and screaming pianos, and what we thought of as hardcore at the time - the likes of N-Joi, T99 and records like "Cubik" by 808 State. They were hard records in their day. But you could also play things like "Trapped" by Colonel Abrams. "The venue was amazing. It had a large sunken dancefloor and people were just hanging off the balconies going beserk. Towards the end of its time, they opened a huge part at the back, usually used for storage. They cleared it against the advice of the police, and opened it as an after-hours club. They managed to get 6,000 people in for nearly ten months before

they shut the club down. It became a bit scary in there and they lost the whole nightclub because of this all-nighter. "Everyone from Laurent Garnier to Sasha, Nipper and Steve Williams played in there. It was a real mixture but everyone was enthusiastic about anyone who played. It really was like the FA Cup Final. Quadrant Park was one of the biggest and best clubs in the country and it had a huge effect on the whole of the North West. People came from everywhere. Cream is almost the continuation of Quadrant Park. It had similar effect in it's day, but without any publicity. It was all word of mouth. And it really helped the careers of myself, James Barton and Andy Carroll."

Featuring the

- *paul oakenfold*
- *john pleased wimmin*
- *john kelly*
- *kelvin andrews*
- *brandon block*
- *graham gold*
- *mark & adrian ludup*
- *steve proctor*
- *andy morris*
- *tall paul*
- *laurence nelson*
- *jiten*
- *john warren*

james parker
tony de vit
dominic moir
roy the roach
breeze
dave dorrell
billy nasty
linden c
paul kelly
luke neville
claudio coccoluto
judge jules
paul daley



SHAKAVARA

SHAKAVARA Proudly presents the 3rd Birthday bash, to be held at a new London venue
 Saturday 9th September 95 from 9pm - 7am at THE POWERHOUSE. Waterden Road London E15
 Ticket Only event • £20

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FOR FURTHER INFO / MEMBERSHIP PLEASE CONTACT SHAKAVARA 0973 156981

WEDNESDAY AUGUST 23

LONDON: PLEASD Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleasid Wimmim and Paul Woods. . . Paul "Trouble" Anderson continues to host **THE LOFT** (HQ, West Yard, NW1. 0181-780 -9766. 9.30-3am. £5). . . Luke Solomon shows his true house **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5).

THURSDAY AUGUST 24

DERBY: PURE NOVA Willow Row. 01332-372374. 10-2am. £3. Phil Gifford, Jon Beckley and Steve Harris.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm. . . Laurence Nelson is at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5) with Richard Ford. . . Matthew B guests at **SKIZM** (Turnmills, 63 Clerkenwell Rd, E1. 0171-490-0385. 10-8am. £5) with Mr C, Richard Grey and Mark Broom. . . Killer Pussy DJs are at **!** (Fridge, Town Hall Parade. 0171-328-5100. 9-4am. £1).
WELSHPOOL: ROCKIT Images Nightclub, Berriew St. 01938-552-145. 9.30-1am. £3.50. James Bird and Jules Sawyer are joined by Tony De Vit.

FRIDAY AUGUST 25

ABERDEEN: PELICAN Basement, 17 Market St. 01224-585667. Paz Pooba.
BIRMINGHAM: CRUNCH Venue, Branston St. 0121-472-4581. 10.30-6am. Dave Graham.
BLANFORD: OUTER LIMITS G-Spot. 01908-270811. Craig Walsh.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606906. 10-2am. £5. Phil Perry and Andy Mac. . . Eric Powell is at **RED** (Zap, Old Ship Beach. 01273-821588. 10.30-5am. £7) with Grant Fleming.
BRISTOL: SOLID STATE Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Blake Baxter. Who needs anyone else?
CHESTER: SWEET Blimpers, City Rd. 01244-343781. 9.30-2am. £6. Russ K Klass and Phil Cooper.
DERBY: BLUE NOTE Blue Note, 14a Sadler Gate. 01332-295155. 10-

2.30am. £5. Timm, Laurie and Greg Fenton. . . Meanwhile, Parks and Wilson are both at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5) with Alex Davies and Dan Scott.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £6. Johnnoy Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. This Friday featuring Twitch, Brainstorm and the Dribbler. . . Alternatively, check out Phase 6 and Kasbah at **THE GROOVE** (Negociants, Lothian St. 0131-225-6313. 8-2am. Free).

EVESHAM: ULTIMATE ORANGE Marliyns Nightclub. 01386-49123.

9-2am. £4. Nigel Dawson, James Bird and Jules Sawyer.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8365. 10.30-3am. £6. Orde Meikle and Stuart McMillan.

HEREFORD: NAUGHTY BUT

NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £5. American special with David Morales and Farley "Jackmaster" Funk.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. John, Terry, Marianne and Richie welcome Marshall Jefferson.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fellatio, Steve Stomp, Danny Wilks and Errol D.

LARGS: SWELL The Fiddler's, Main

St. 01475-673-297. 10-2am. £4. Iain

Livingstone and Kevin Mckay.

LEEDS: UP YER RONSON Music

Factory, Briggate. 0113-244-5521.

Sasha and Marc Auerbach.

LIVERPOOL: RULL ON END OF

SUMMER PARTY Nation, Wolstenholme

Sq. 0151-709-1693. 10-6am. Jeremy

Healy and Carl Cox start their

brand new monthly residency

alongside Paul Bleasdale,

Andy Carrol and James Barton.

Also joining them this time are

Boy George, Jon Pleasid

Wimmim, Doc Martin, John

Kelly and Josh Wink.

LONDON: THE GALLERY

Turnmills, 63 Clerkenwell Rd, E1.

0171-250-3409. 10-7.30am. £10. Nicky

Holloway, Danny Keith, Lottie,

Tall Paul and Darren Stokes. . .

Jim Masters and Darren

Emerson reside at **OPEN ALL**

HOURS (Ministry Of Sound, 103 Gaunt

St, SE1. 0171-378-6528. 10.30-7am.

£12) with Armando, Mike Dunn,

Felix Da Housecat, Red Marc,

Rad Rice and Dominic Moir

guesting. . . Frank Lorber,

Technology Park, DJ Dag, Jody,

Steve Johnson, Fabio Paras

and Gayle San are at **FINAL**

FRONTIER (Club UK, Buckhold Rd,

SW18. 0181-877-0110. 10-8am. £11). . .

Paul Gardener is at **SLINKY**

(Legends, 29 Old Burlington St, W1.

0171-437-9933. 10-8am. £8) with

Mark Antony, Rob Blake and

Spencer Broughton. . . Dodge,

Alex Baby, Femi Fem, Sam B,

and T-Money reside at

ROTATION (Subterranea, Acklam Rd,

W10. 0181-747-9145. 10.30-3.30. £8)

with guest DJs and MCs. . .

Norman Jay is in the **FUNKIN**

MADHOUSE (Ormonds, JermynSt,

SW1. 0973-425-441. 10-3.30am) with

Alex Hall, Paul Harris, and Dean

Hayes. . . Sy is at **DOUBLE DIPPED**

(Bagleys, Off York Way. 01908-270-811).

MANCHESTER: BUGGED OUT

Sankays Soap, Jersey St, Ancoats.

0161-237-3128. 10-3am. £6. Dave

Clarke returns for a loose

monthly residency. . . Andy

Cleeton is at **SUNSHINE** (Hacienda,

11-13 Whitworth St. 0161-236-5051.

9.30-3am. £6) with Nipper, Pete

Robinson and Dave Rofe. . .

But **YOUNG, GIFTED & SLACK** (Dry

Bar, 28 Oldham St. 0161-236-5920. 7-

11pm) is where the night begins

PERTH: WILDLIFE Ice Factory,

Shore Road. 01382-581-140. 10.30-3am.

£7. Zammo, Gareth Sommerville

and Mark Stuart.

ROMFORD: MALARKY

Hollywoods, Atlanta Boulevard. 01708-

742-289. 9-4am. £7. Gareth Cooke

and Russell Penn.

RUGBY: THE MAGIC

ROUNDABOUT Crazy Daisy's, 424

London Rd, Stretton On Dunsmore.

01203-454-604. 9-2am. £5. Jay-G,

Jules and Paul Kershaw.

SHEFFIELD: LOVE TO BE Music

Factory, 33 London Rd. 0113-242-7548.

£10. The tour rolls on with Dave

Morales, Tony Walker and

Scott Harris. . . Gordon Kaye is

at **RISE** (Leadmill, 6-7 Leadmill Rd.

0114-275-4500. 9.30-4am. £6) with

Chris & James and Steve

Walker. . . Jon Allen is at

NICHE (Niche, 87 Sidney St. 0585-201-

854. 1208am. £7.50).

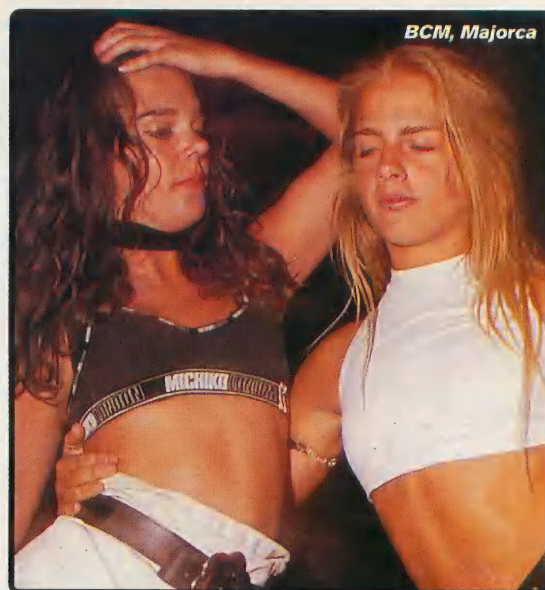
SOMERSET: Q-WEST Madisons,

West St, Crewkerne. 01460-76753.

9-2am. £5. Phil Allen, Mark

Pritchard and Jon Da Silva.

SOUTHEND: RISE AND SHINE



BCM, Majorca

Photo: A. Head

Club Art, 9 Elmer Approach.

01702-333-277. Residents

Tracks and Frenzic welcome

the AWOL tour.

STAFFORD: SWOON Colliseum,

Newport Rd. 01785-42444. 9-2am. £7.

With Angel.

STORNOWAY: CHILL FM Town

Hall. 0141-353-1118. 7.30-1.30am. £10.

Chill FM live on stage

supported by DJs Joe Deacon,

Static and Renegade.

SWINDON: THE FRUIT CLUB

Brunel Rooms, Havelock Sq. 01793-

531-384. 9-3am. £7. One Love

special with Alister Whitehead.

WIGAN: DREAM The Pier

Nightclub, Pottery Rd. 01924-243-778.

8-2am. £8. Malcolm Charles, Lee

Turner and Chris Platt.

SATURDAY AUGUST 26

BELFAST: WISDOM Network,

11a Lower North St. 01232-813-912.

8-1.30am. £7. Welly, Eamon

Beagon, Mark Jackson and

Willie Newbury.

BIRMINGHAM: REPUBLICA

Bakers, 162 Broad St. 0121-633-3839.

10-late. £6. Scott Bond and

guests. . . Princess Julia is at

FUN (Steering Wheel, Wrottesley St.

0121-622-1332. 10-late. £8) with

Paul Chiswick. . . Jon Da Silva

and Al McKenzie join The

Lovely Helen and Si Long

at **WOBBLE** (Venue, Branston St.

0121-643-0339. 11-7am). . . Chuff

Chuff continue with **MISS**

MONEYPENNIES (Bonds, Bond St.

0121-633-0397. 9.30-late. £8.50).

BOURNEMOUTH: BUMP N

HUSTLE The Pavillion Ballroom,

Westover Rd. 01202-317-277. 8.30-

late. £7. DJ Disciple, Larry Pena

and Bob Harvey.

BRIGHTON: GLAMOUROUS

Escape, 10 Marine Parade. 01273-606-

906. 10-2am. £6.50. Martin Pickard. . .

IT (Zap, Old Ship Beach. 01273-821-

588. 10.30-4am. £7) is still one of

Brighton's biggest and very

best house nights.

BRISTOL: REVOLUTION Lakota, 6

Upper York St. 0117-942-6208. Nick

Warren plays host to Cleveland

City (who seem to have fake

representatives all over the

world, judging by whoever that

was at BCM in Majorca).

BURNLEY: GET LIFTED Angels,

Curzon St. 01282-35222. 9-2am. £8.

Jon Pleasid Wimmim.

DERBY: PROGRESS Conservatory,

Cathedral Rd. 01332-362-266. 9-2am.

£8. Kenny Carpenter and

Daniel Davoli join residents

Pete and Russel. . . Tony De

Vit guests at **THE HOLY TRINITY**

(Willow Row. 01332-372-374. 10-

2.30am. £6) with residents Brett

and Maisy spinning.

DUBLIN: TEMPLE OF SOUND

Ormond Quay. 01-872-1811. 10.30-late.

£8. Featuring Johnny Moy and

Darren Price.

EDINBURGH: YIP YAP La Belle

Angele, 11 Hasties Close. 0131-225-

2774. 10.30-3.30am. £6. Gareth

Sommerville and David Brown.

GLASGOW: SUB CLUB Jamaica

St. 0141-248-4600. 11-3am. £8. Harri,

Oscar and Dominic.

HULL: SCUBA Room, 82-88 George

St. 01482-323-154. 10-4am. £7. Digs

& Woosh, Beige, Bliss, Patrick

Garry and Jeff Ibsen.

Huddersfield: DAMNATION

18-20 Georges Square. Paul

"Trouble" Anderson

LEEDS: BACK TO BASICS Pleasure

Rooms. Marrian St. 01132-244-9474.

10-6am. Claudio Cocoluto, Josh

Wink, Harvey, Huggy, Holroyd,

Lawson and Scott Bradford. . .

Phil Faversham is at the

controls at **VAGUE** (Wherehouse,

Summer St. 0113-246-1033. 10-4.30am.

£9). . . **HARD TIMES** (Music Factory,

Briggate. 0113-246-7899. £10. 9-

3.30am) bow out of the Music

Factory with Roger Sanchez,

Miles Holloway, Elliot Estwick

and Jason Boardman.

LEICESTER: HIGH SPIRITS

Venue, University Rd. 0116-275-5329.

Victor Simonelli, Jon Pleasid

Wimmim, Charlie Hall, Sarah

Chapman, Fabio Paras and

Dr Dubvibes.

LIVERPOOL: CREAM Nation,

Wolstenholme Sq. 0151-

Laurence Nelson, Steve Lee, Darren Stokes, Chris and James and Brandon Block. . . CJ Mackintosh and Justin Berkman are at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15). . . Sarah HB continues to play **ONE FOR YOU** (Happy Jax, Crucifix Lane, SE1. 0171-378-9828. 10-6am. £10). . . Simon Webdale, Matt Frost, James Mac and Tall Paul Newman get super sexy at **CENTREFOLD** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-30-6am. £12). . . **LEISURE LOUNGE** (121 Holborn, EC1. 0171-436-1659. 11-8am) continues for the out-of town weekenders. . . Norman Jay is at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1 0171-499-7977. 10-5am. £12) with Luke Neville and Angel. . . The Operator and Norris Windross are in the **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10). . . Phil Gifford is at **CLUB UK** (Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £12) with Biko, Steve Harvey, Jack 'n' Daniels, Judge Jules, Dominic Moir, Fabulous Hutchinson Brothers, Matt Tangent, Von, Rob Roar, Eddie Jones and Dave Wales. . . Bobbi & Steve are at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-27515. 10-6am. £12) with Chrissy.

LUTON: THE HUG CLUB Legends, 18-24 John St. 01582-484-866. 9-late. £6. Glenn Woods and Mark Felton.

MAIDSTONE: BABY LOVE, Polo Club. 01622-758257. 9-2am. £7. John Kennedy, Paul Gardener and The Boot Boys.

MANCHESTER: HOUSE NATION Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. Jon Marsh and Ben Davies. . . Graeme Park is at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13) with Tom Wainwright and Langley. . . John Walker, Stu Allen and Bowa are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £15) with Nipper and Adam Brewer. Strike and Jinny perform live.

MANSFIELD: HOT TO TROT Venue 44, 44 Belvedere St. 01332-362-266. 11-7.30am. £16. Pete and Russel's most excellent monthly bash, this time featuring guests Mark Moore, Gordon Kaye, Tony De Vit and Craig Burger Queen.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Farley "Jackmaster" Funk and Craig Walsh with Scott and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. Timm and Laurie.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willie from Rub-A-Dub Records.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Graeme Park, DJ Disciple, Seb Fontaine and Daniele Davoli. . . Alfredo is at **NICHE** (Niche, 87 Sidney St. 0585-201854. 12-8am. £7.50) with Daz Wilkes. . . Pablo Moraes and Simeon join Nick James and Daz Wilkes at **FORBIDDEN FRUIT** (Capitol, Matilda St. 0585-201854. 9-4am. £6).

SOUTHDEN: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333277. £6. - or that's what Graham Gold and

Lindy Layton and ladyfriend at Pleased, London

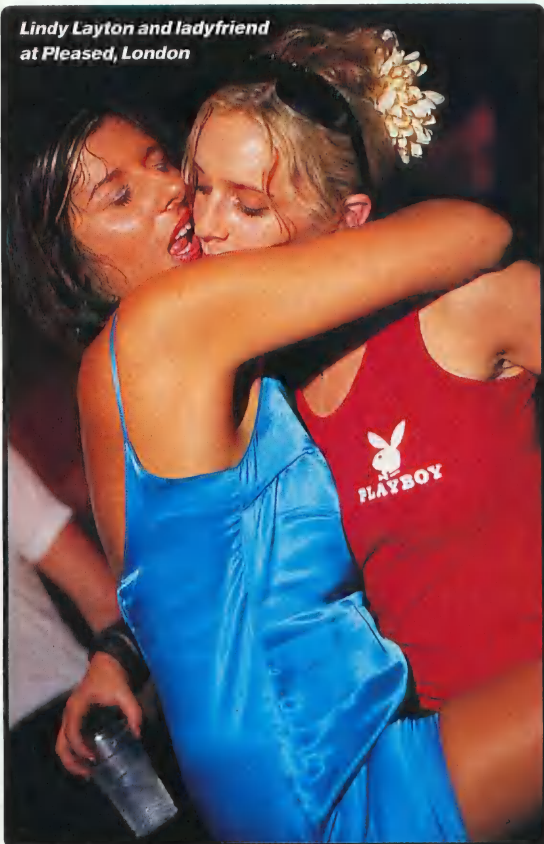


Fig. Jamie B

Bradley Carter reckon.

STOKE: GOLDEN (Please call for new venue details. 01782-621454. 9-4am. £10). Stress Records host with Dave Seaman, Chris & James and Pete Bromley.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Dominic Moir.

WINDSOR: HOUSE OF WINDSOR Mirage, 29-33 William St. Graham Gold, Jazzy M, Andreas, Jack'n' Daniels, Big Andy, Little Tone and Dean Hayes.

THE NORTH: RENAISSANCE Secret location. 01782-717-872. The Grand Tour continues. Currently on board is the following line-up of jocks David Morales, Jeremy Healy, Danny Rampling, Claudio Coccoluto, John Digweed, Fathers Of Sound, Dave Seaman, Ian Ossia, Dimitri, Keoki, Alister Whitehead, Al McKenzie, Marc Auerbach, Nigel Dawson and Mark Taberner.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Hard Times party with Tony Humphries and Terry Hunter.

WORCESTER: WET DREAM Zigzags. 01905-619-069. 9.30-2am. £6. Jon Da Silva, James Speer and Mark McKenzie.

SUNDAY AUGUST 27

BIRMINGHAM: WOBBLIE MEETS CREAM Venue, Branston St. 0121-643-0339. 11-7am. David Morales, Graeme Park, Paul Bleasdale, Phil Gifford and Si Long.

BRISTOL: HARD TIMES TOUR Lakota, 6 Upper York St. 0117-942-6208. Tony Humphries and Terry Farley.

CORNWALL: SEVENTH HEAVEN BOAT PARTY Prince Of Wales Pier, Falmouth. 01726-824-395. 5.30-late.

Bryon Mayes, Richard Sen, Paul Stephens, Phil Kendall, Alex D.

EDINBURGH: TASTE The Vaults, Niddry St. info 0131-556-0079. 10-3am. £5. Fisher and Price. . . The

BLUE ROOM (The Venue, Calton Rd. 0131-557-3073. £2. 10-3am) keeps on chillin' out with guest DJs and live acts.

Fig. Mark McNulty



Junior Boys Own at Cream, Liverpool

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri is joined by the finest house guests in the land.

KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 3-10pm. £7.50. The Club For Life specialists continue.

LONDON: JUNIOR BOYS OWN Substation South, Brixton. 0181-96-4495. Derrick Carter, Kenny Carpenter, Mr Onester and Rocky, in what should be one of the parties of the summer season. The day should begin at Full Circle with Eric Powell, move on to here, continue with Kenny Carpenter at **MINISTRY OF SOUND - MEMBERS PARTY**

(103 Gaunt St, SE1. 0171-378-6528. Free for members) with Ce Ce Rogers, Judge Jules, Gareth Cooke and Tony Humphries. And then end at Full Circle tomorrow. . . Deep house and garage continues at the **SPREAD LOVE PROJECT** (Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7). . . Luke Howard and Princess Julia are at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am). . . Nick James is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6) with Chris C. . . Pete Wardmen hosts **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St. SE1. 0181-723-4884. 7am-6pm. £5) with Drew and Darren Pearce. Guests include Skol, Elevatorman, DJ Kenny and Simon Hill.

MANCHESTER: FLESH Hacienda Whitworth St. 0161-861-7270. Come and join in the celebrations for the Manchester's Gay Carnival, for a very special night with guest PAs and DJs.

NOTTINGHAM: DELUXE 01403-267-376. Josh Wink.

PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subterranea Crew mix up the funk, jazz and hip-hop.

ROMFORD: DESTINY THE CREAM JOINS MALARKY Hollywoods. 01708-742289. 9-6am. A massive Bank Holiday mash up with Graham Gold, Alex P, Brandon Block, Tall Paul, Marc Auerbach, Gareth Cooke, Toney Grimley, Busta Brooker, Steve B, Ian Wright, Si Barry, Chri Powell and Norman H.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Eric Powell from Bush Records joins Phil Perry.

WOKINGHAM: AS YOU LIKE IT Phoenix Plaza, Wellington Rd. 0956-

Whitworth St. 0161-236-5051. 9-2am. £7. Jon Dasilva, Nipper and Roy Baxter host this Bank Holiday classics night with Guru Josh.

MANCHESTER: BLUE MONDAY Tar Beach, 61 Westgate. 01623-22230. 9-2am. £3. Bank holiday special with the best in uplifting house.

MIDDLESBOROUGH: HARD TIMES The Empire. 0113-246-7899. Tony Humphries and Terry Hunter at the controls.

LONDON: THAT'S HOW IT IS Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Patterson. . . Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free).

SUSSEX: FULL CIRCLE ALLDAYER Secret Manor House location. 01753-685-158. 4pm-12.30am. Josh Wink, Jon Pleased Wimmin, Phil Perry, Darren Price, Rocky & Diesel, Roy The Roach and Ronnie Turner.

TUESDAY AUGUST 29

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Francesco Farfa and Fabio Paras. . . DJ Debra and Jasper The Vinyl Junkie are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

WEDNESDAY AUGUST 30

BRISTOL: ORGASM Theika. 01275-854782. 9-2am. £3. First birthday celebrations with Jake, Jenic and Ally. . . Ian Ossia is at **HEAVENLY** (Lakota, 6 Upper York St. 0117-9246-297. 9.30-2am. £4) with Jim Charlton.

LONDON: PLEASSED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods. . . Paul "Trouble" Anderson goes into **THE LOFT** (HQ, West Yard, NW1. 0181-780-8766. 9.30-3am. £5). . . Luke Solomon

375-370. 9-4am. £8. Robin Ball, Keith Fielder and Adam

MONDAY AUGUST 28

BRADFORD: AT HER MAJESTIES PLEASURE The Maestro. 01274-771-119. 9-4am. Jeremy Healy, Boy George, Jon Pleased Wimmin, Dave Seaman, Tall Paul and Craig Campbell with residents Curtis Zack, Darren Bouither and Pete.

CARDIFF: TIME FLIES BANK HOLIDAY THUMPER Astoria, Queen St. 01222-382-830. 8.30-3am. £9. Danny Rampling, Dave Jones, Craig Bartlett and guests.

MANCHESTER: HACIENDA

plays **COLORS** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5).

THURSDAY AUGUST 31

DERBY: PURE NOVA Willow Row. 01332-372-374. 10-2am. £3. Jools, Jon Beckley and Steve Harris.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio and Kemistry & Storm continue to change lives with every passing week. What a club! And, despite being saturated by media whores, the atmosphere is the best in the capital at this moment in time. . . Steve Lee is at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2.



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Rulin'

ROOM

OPEN
ALL HOURS

ROOM

David Morales
Frankie Knuckles
Satoshi Tomiie
Tony Humphries
CJ Mackintosh

Carl Cox
Laurent Garnier
Derrick May
Billy Nasty
Harvey

Other DJs' & Live Acts t.b.a. **28.10.95** Information: 0891-715900

OPEN

FRIDAY 11th August

CARL COX
FRANKIE VALENTINE
BREEZE
JIM MASTERS
FABIO PARAS
EGG BAK YASI (LIVE)

FRIDAY 18th August

ARMAND VAN HELDEN
CHRISTIAN VOGEL (LIVE)
BILLY NASTY
ASHLEY BEEDLE
EUROBEAT 2000
JAMES CHRISTIAN (NYC)

FRIDAY 25th August

RADIKAL FEAR NIGHT
DARREN EMERSON
FELIX DA HOUSEKAT
MIKE DUNN - ARMANDO
RAD RICE - RED MARC
JONNIE MOY (DUBLIN)

FREE
MEMBERS PARTY

SATURDAY 29th July

HARVEY
RHYTHM DOCTOR
KID BACHELOR
RICKY MORRISON
SEB FONTAINE

SATURDAY 19th August

CJ MACKINTOSH
PAUL ANDERSON
CHANDRIKA - SMOKIN' JO
CHRISTIAN WOODYATT
CAROLINE HARDING (LIVE)

SATURDAY 26th August

CJ MACKINTOSH
JUSTIN BERKMANN
JAZZ 'N' GROOVE (NYC)
LOFTY
GARETH COOKE

SUNDAY 27th August

KENNY CARPENTER
HARVEY - CJ MACKINTOSH
ELI - PRINCESS JULIA
LUKE SOLOMAN
CECE ROGERS

Rulin'

0171-497-3153. £5). . . Killer Pussy DJs are at ! (Fridge, Town Hall Parade. 0171-326-5100. 9-4am. £1). **READING: CHECKPOINT** Charlie After Dark, 112 London St. 0171-372-0779. 9-2am. £6. Rad Rice joins Richard Ford, Stripe and Pierre.

FRIDAY SEPTEMBER 1

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Judge Jules and Andy Mac. . . Blake Baxter is behind the decks at **HEADCLASH** (Warehouse. 01908-270-811). **CHESTER: SWEET!** Blimpers, City Rd. 01244-343781. 9-2am. £6. With Smokin Jo.

DERBY: BLUE NOTE 14 a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm and Laurie. . . Mike E Bloc is at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5) with Brett, Maisy and Target. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. £6. Johnny Moy and Billy Scurry. . . Kandy Tangerine Man is at **STRICTLY FISH** (0166-07143. 11.30-4am. £6) with Rory and Mick Heany. . . Francois is at **UFO** (Columbia Mills, Sir John Rogerson's Quay. 01-496-3545. 10.30-2.30am. £6).

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7 with Twitch, Brainstorm and the Dribbler. . . Phase 6 and Kasbah are at **THE GROOVE** (Negociants, Lothian St. 0131-225-6313. 9-2am. Free). **EVESHAM: ULTIMATE ORANGE** Marlins Nightclub. 01386-49123. 9-2am. £4. With Matt Booker and Lee Grant.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Meikle and Stuart McKillan at the controls. **GREENOCK: SUK!T!** Rico's, Tobago St. 01475-783-705. 10-2am. £4. Simon DK, Kevin McKay from Muzik Tropicque (one of the deepest house groovers in the UK) and Paul Brooks.

GUILDFORD: THE WOK CLUB Bojanglez, 4-6 Woodbridge Rd. 01483-456-987. 9-3am. £6. Featuring The Fabulous Hutchinson Brothers, Seb Fontaine and Phil Perry (currently dropping Dave Clarke's sensational track, "Red 3 [Of 3]"). **HEREFORD: NAUGHTY BUT NICE** The Rooms, Bridge St. 01432-267-378. 10-2am. £5. Featuring Mark Moore and Pete and Russel from Progress.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. John, Terry, Marianne and Richie with DJ Disciple.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fellatio, Steve Stomp, Danny Wilks and Errol D.

LONDON: GLITTERATI PRESENTS COOL CLUBBERS Cross, Goods Yd. W1. 0171-837-8640. 10.30-4.30am. £10. Jon Pleased Wimmin, Seb Fontaine and Julian Verne. . . Joel Xavier is at **WHOOP!** (Woody's, Woodfield Rd. [Westbourne PK tube]. 0973-293-172. 10.30-3.30am. £5) with Lekker. . . Colin Dale and Mr C are at **VAPOURSPACE** (Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12). . . Andrew Weatherall, Alex Knight and Fumiya Tanaka are at **SABRESONIC 2** (EC1, Farringdon Rd, EC1. 0171-734-3158. 10.00-4am. £8). . . Blake Baxter is at **FINAL**

FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11). . . Tall Paul and Darren Stokes reide at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Danny Keith and Lottie. . . Philly is at **VOODOO CHILD** (Rock Garden, The Piazza, Covent Garden, WC2. 0171-836-4052. 11-5am. £8-£5NUS) with Simon D with regular guests. . . DJ T-1000, Colin Faver, Colin Dale and Richard Grey are at **VAPOURSPACE** (Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12). . . Dodge, Alex Baby, Ferni Fem, Sam B and T-Money reside at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8) with regular guest DJs and MCs. . . Rob Roar is at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8). Spencer Broughton, Jonny No Mates and Rob Blake.

MANCHESTER: ULTIMATUM & MUZIK Hacienda, Whitworth St. 0171-261-7518. Carl Cox launches his Ultimatum label at the Hacienda with guests from his label, while Muzik host downstairs. See the News pages for further details of what will be an excellent line-up. . . Derrick Carter is at **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £8) with resident James Holroyd.

MIDDLESBOROUGH: RENAISSANCE The Empire. 01782-717-872. Dave Seaman, Al McKenzie and John Digweed.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581140. 10.30-3am. £7. Vivien Markey guests alongside Zammo, Gareth Sommerville and Mark Stuart

SALISBURY: FUNKJUNKIE Chaplins, Catherine St. 9-2am. £5. Simon Gotei joins regulars Bebe, Funkland and Farley. **SHEFFIELD: RISE** Leadmill, 6-7 Leadmill Rd. 01742-754500. £7. House and garage from this consistent night out.

SOMERSET: Q-WEST Madisons, West St, Crewkerne. 01460-76753. 9-2am. £5. Phil Allen, Mark Pritchard and Andy Carroll.

SOUTHDEN: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Residents Tracks and Frenzic with MC Carivage. **STAFFORD: SWOON** Coliseum, Newport Rd. 01785-42444. 9-2am. £7. With Angel.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-84. 9-3am. £7. AWOL With Micky Finn, Randall and Darren Jay. **WIGAN: DREAM** The Pier Nightclub, Pottery Rd. 01924-243778. 8-2am. £8. Malcolm Charles, Lee Turner and Chris Platt.

SATURDAY SEPTEMBER 2

BIRMINGHAM: WOBBLE Venue, Branton St. 0121-643-0339. 11-7am. Phil Gifford and Si Long joined by guests to be announced. . . Brandon Block and Heaven are at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1392. 10-late. £8). . . Scott Bond is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6). . . Chuff Chuff reside at **MISS MONEYPENNIES** (Bonds Bond St. 0121-633-0397. 9.30-late. £8.50). **BRISTOL: REVOLUTION** Lakota, 6 Upper York St. 0117-942-6208. Till 6am. Nick Warren.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. With Tim Lennox.

DERBY: THE HOLY TRINITY Willow Row. 01332-372-374. 10-2.30am.

£6. Fat Tony, Brett and Maisy. . .

Pete and Russell reside at **PROGRESS** (Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £8. Johnny Moy and Justin Robertson (who rocked Strutt with Dave Clarke's remix of Robert Armani in a ferocious display of acidic techno).

EDINBURGH: HORNY MONKEY Vaults, Niddry St. 01292-287-0306. Stuart Duncan, Steve Livingstone, Colin Cook and Alan Dundas. . . Zammo gets **STRIPPED** (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6).

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri, Oscar and Dominic. **HULL: SCUBA** Room, 82-88 George St. 01482-323154. 10-4am. £7. With Beige, Bliss, Patrick Garry and Jeff Ibsen.

INGLSTONE: REZERECTION Royal Highland Showground. 01908-270-811. Jeff Mills and Joey Beltram attempt to educate the youngsters. **LEEDS: BACK TO BASICS** Pleasure Rooms. Marston St. 01532-449-474. 10-6am. Ralph, Huggy, Lee Wright, James Holroyd and Simon Mu. . . Trannies With Attitude and Phil Faversham with **VAGUE** (Warehouse, Summer St. 0113-246-1033. 10-4.30am. £9). Hard Times has now left the Music Factory. See the News pages for full details.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Andy Carroll, Paul Bleasdale and James Barton joined by the usual barrage of top jocks. . . Skitch and Andy Nicholson reside at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £5).

LONDON: UNITED KINGDOM Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-late. House and garage. . . Andy Morris resides at **LEISURE LOUNGE** (121 Holborn, EC1. 0171-242-1345). . . **THE EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) continue to be set. . . Craig Jensen guests at **CENTREFOLD** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12). . . Russ Cox and Paul Tibbs are at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8). . .

SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) for a reliable night out. . . Smokin Jo, Seb Fontaine and Angel play at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1 0171-499-7977. 10-5am. £12). . . Dominic, Daryl B and Matt Jam Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10).

MAIDSTONE: BABY LOVE, Polo Club. 01622-758-257. 9-2am. £7. Boot Boys, Athos and Steve Lee. **MANCHESTER: THE HACIENDA** Whitworth St. 0161-236-5051. 9.30-3am. £13 Graeme Park, Tom Wainwright and Langley. . . Stu Allen is at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am) with John Waddicker and Bowa. . . Dean Wilson spins at **HOUSE NATION** (Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £6/£7. Scott and Scooby with John Digweed and Steve Bicknell.

NOTTINGHAM: 100% PURE

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TERRY FARLEY AND GUNNER "LOFTY" WINDSOR



TERRY FARLEY



GUNNER "LOFTY"

DELUXE Deluxe, 22 St James' St. 0115-947-4819. Timm and Laurie.

OXFORD: FLIRTY The Covent. 0589-226-262. 9.30-2. £7. Jon Duncan and Matt Bactlett.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Tony Walker and Scott Harris.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Al McKenzie and Si Barry.

STOKE: GOLDEN (phone for new venue details) 01782-621-454. 9-4am. £10. Kelvin Andrews, Pete Bromley and guests.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. John Kelly.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Call for guest details.

SUNDAY SEPTEMBER 3

EDINBURGH: TASTE The Vaults, Niddry St. info 0131-556-0079. 10-3am £5 members. Fisher and Price keep the music pumping. . . Mellow out at the **BLUE ROOM** (The Venue, Calton Rd. 0131-557-3073. 10-3am. £2).

GLASGOW: LUSH Voodoo Rooms. 01908-270-811. Blake Baxter joins Harri and Oscar at this alcohol-fuelled night of deep house and techno. . . DJs Unknown are at **SONORA** (13th Note, Glassford St. 0141-553-1638. 8-midnight. £1). . . And check out those Rub-A-Dub boys at Glasgow's Blackfriars Pub for a mix of experimental electro, techno, ambient and drum 'n' bass.

KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 3-10pm. £7.50. Expect the usual selection of CFL DJs.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. Luke Howard and Princess Julia. . . Nick James and Chris C are at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6).

PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip hop.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry and Doc Martin from San Francisco.

MONDAY SEPTEMBER 4

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Peterson. . . Jim Masters resides at **CHILIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free).

TUESDAY SEPTEMBER 5

MANCHESTER: IN THE CITY '95 Hacienda, Whitworth St. 0161-236-5051. 10-3am. The Cream/Deconstruction Party. **LONDON: THE PINCH** Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and guest. . . Ross Allen and Patrick Forge are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

WEDNESDAY SEPTEMBER 6

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods. . . **THE LOFT** (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5) continues with Paul Trouble Anderson. . . Luke Solomon is at **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5).

THURSDAY SEPTEMBER 7

DERBY: PURE NOVA Willow Row. 01332-372-374. 10-2am. £3. Paul Harris, Steve Harris and Jon Beckley. **DUBLIN: LIVIN' LARGE** Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Stephan Mulhall and Mark Dixon.

LONDON: ANIMAL HOUSE Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5. Pumping house and the biggest breakdowns. . . LTJ Bukem and Fabio will spin at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Kemistry & Storm. A Drum Club of 1995 to some, a Shoom of 1995 to others. Depending on your enthusiasm. . . Mr C, Richard Grey and Mark Broome reside at **SKIZM** (Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-6am. £5).

READING: CHECKPOINT CHARLIE SPECIAL Washington Heights, Caversham Rd. 0171-625-6411. 9-4am. £8. Dmitry from Dee-Lite makes his first appearance in the UK with Jon Pleased Wimmin, Andrew Weatherall, Richard Ford, Pierre and Stripe. . .

FRIDAY SEPTEMBER 8

ARBROATH: RHUMBA CLUB Club Metro, Queens Drive. 01382-581-140. 7.30-2.30am. £13.50. Club For Life with Judge Jules.

BIRMINGHAM: CRUNCH Venue, Branton St. 0121-472-4581. 10.30-6am. Mark Pickard.

BLANFORD: OUTER LIMITS G-Spot. 01908-270-811. Terry Francis from deepest South London. A techno talent to watch out for.

la veritá



The Grand Opening
sat. August 5th 1995

paul oakenfold

BOY GEORGE

Breeze

Graham Gold

Luvdup

Linden. C

James Parker

Steve Proctor

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Steve Proctor - John Kelly
Mark Moore - Neil Armstrong
Jiten - James Parker - Edzy

August 19th

ROY THE ROACH - Luke Neville
DOMONIC MOIR - Laurence Nelson
Chris & James - Simon DK
James Parker - Eddie Richards

August 26th

Kelvin Andrews - John Kelly
Kid Batchelor - Tall Paul
Linden. C - Danielle Davoli
James Parker - John Warren

sept 2nd

John Da Silva - Andy Morris
Eddie Richards
James Parker - Paul Kelly
Dean Savonne

the powerhouse, waterden road London E15

BOURNEMOUTH: BUMP The Palace Nightclub, Hinton Rd. 01202-317-277. 8.30-late. £7. David Camacho, Seamus and Bob Povey at the helm.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Andy Mac and guest.

CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Justin Robertson guests with Russ K Klass and Phil Cooper.

DERBY: BLUE NOTE 14 a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm and Laurie. . . The Housecats can be found living it up at CLUB UNIQUE (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £8. Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm and the Dribbler.

EVESHAM: ULTIMATE ORANGE Marijns Nightclub. 01386-49123. 9-2am. £4. Girls On Top, James Bird and Jules Sawyer.

FORFAR: LEMON Chancellor's Nightclub. 01908-270-811. Dimitri from Amsterdam.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan. . . Paul Cawley is at PHAR-OUT (Art School, 188 Renfrew St. 0141-332-0691. 10-2.30am. £2.50).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £5. John Kelly and Nancy Noise.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. John, Terry, Marianne, Richie and Christian Woodyatt.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fellatio and Steve Stomp in the ballroom, Danny Wilks and Errol D in the Barn bar.

LONDON: GLITTERATI PRESENTS COOL CLUBBERS Cross, Goods Yd, N1. 0171-837-8640. 10.30-4.30am. £10. Danny Rampling, Craig Richards and Luke Neville. . . Mr C and Richard Grey lead the way at VAPOURSPACE (Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12) where Stacey Pullen recently rocked the house. . . FINAL FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) continues to support the underground techno sound of now. . . Danny Keith and Lottie join Tall Paul and Darren Stokes at THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-2503409. 10-7.30am. £10). . . Philly and Simon D spin at VOODOO CHILD (Rock Garden, The Piazza, Covent Garden, WC2. 0171-836-4052. 11-5am. £8-£5 NUS). . . Dodge, Alex Baby, Femi Fem, Sam B, and T-Money reside at ROTATION (Subterranea, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8) with regular guest DJs and MCs.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St. 0161-237-3128. 10-3am. £6. James Holroyd and Andrew Weatherall. . . Digit and Buck are at SUNSHINE (Hacienda, Whitworth St. 0161-236-5051. 10-3am. £5) with Pete Robinson, Dave Rofe and Nipper at the controls.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.



Fig: Jamie B

RUGBY: THE MAGIC ROUNABOUT Crazy Daisy's, 424 London Rd, Stretton On Dunsmore. 01203-454-604. 9-2am. £5. Jay-G and Jules.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7. Tom Wainwright.

SOMERSET: Q-WEST Madisons, West St, Crewkerne. 01460-76753. 9-2am. £5. Phil Allen, Mark Pritchard and Martin Pickard.

SOUTHEND: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Residents Tracks and Frenzic with MC Carivage.

STAFFORD: SWOON Coliseum, Newport Rd. 01785-42444. 9-2am. £7. Angel.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Full Monty join Carl Cox, Jon Pleased Wimmin and Billy Nasty.

WIGAN: DREAM The Pier Nightclub, Pottery Rd. 01924-243-778. 8-2am. £8. Malcolm Charles, Lee Turner and Chris Platts.

SATURDAY SEPTEMBER 9

BIRMINGHAM: WOBBLE Venue, Bransty St. 0121-643-0339. 11-7am. Jeremy Healy, Phil Gifford and Si Long. . . Smokin Jo is at FUN (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Patrick Smoove. . . Scott Bond is at the controls at REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6). . . Chuff Chuff's MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) are also at the forefront of Birmingham's happy house sound.

BOURNEMOUTH: HARD & FAST Madisons. 01908-270811. With Slipmatt.

BRISTOL: REVOLUTION Lakota, 6 Upper York St. 0117-942-6208. Till 6am. Nick Warren.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. With Carl Cox at the controls.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Pete and Russel with Pete Tong and Andy Morris. . . Al McKenzie is at THE HOLY TRINITY (Willow Row. 01332-372-374. 10-2.30am. £6).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £8. Mark Dixon and Terry Farley. . . XL Records host HARMONY AT THE ORMAND (Ormand Centre. 01-8723500. 9-2am. £9) with Lee Roy, Jamie Smart and Johnny Moy.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth Sommerville and David Brown.

GLASGOW: RENAISSANCE Tunnel, Mitchell St. 10-5am. £12. Fathers Of Sound, Dave Seaman and Nigel Dawson. . . Harri and Oscar are at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HULL: SCUBA Room, 82-88 George St. 01482-323-154. 10-4am. £7. Beige, Bliss, Patrick Garry, Jeff Ibbson with Neil Macey.

LEEDS: BACK TO BASICS Pleasure Rooms. Marston St. 01532-449-474. 10-6am. Lawson, Huggy, Lee Wright, James Holroyd and Simon Mu. . . Phil Faversham and Trannies With Attitude are

at VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Residents Andy Carrol, Paul Bleasdale and James Barton. . . Andy Weatherall is at VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch and Nicholson.

LONDON: UNITED KINGDOM Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-late. London's big Saturday night out gets even bigger with the current closure of the Ministry Of Sound. . . Andy Morris is at LEISURE LOUNGE (121 Holborn, EC1. 0171-242-1345) with guests. . . Check EVENING STANDARDS (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) for an intimate gathering of the tribes. . . Judge Jules and Chris & James are at CENTREFOLD (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12). . . Russ Cox and Paul Tibbs are at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8). . . Seb Fontaine and Paul Oakenfold both play extended sets at MALIBU STACEY (Hanover Grand, Hanover Square, W1 0171-499-7997. 10-5am. £12). . . Daryl B, The Operator and Dominic are at RAVERS PLAYGROUND (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10). . . Stuart Patterson, Martin Freeman and Les Elstah play SHRINK TO FIT (Ormonds, 91 Jermyn St. 0956-470210. 10-3.30am. £6).

MAIDSTONE: BABY LOVE, Polo Club. 01622-758-257. 9-2am. £7. Leading the proceedings

tonight are Tall Paul, Boot Boys and Dan Smith.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Greame Park, Tom Wainwright and Langley. . . Stu Allen is at LIFE (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £12) with John Waddicker and Bowa. . . Chris Cole is at HOUSE NATION (Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £7. Scott and Scooby with DJ Disciple and Doc Martin.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Tony Walker, Scott Harris and guests at the controls.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Nick Warren and Si Barry

STOKE: GOLDEN (phone for new venue details) 01782-621-454. 9-4am. £10. Kelvin Andrews, Pete Bromley and guests.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Mike, James Savage and Ian Wilkie.

WINDSOR: HOUSE OF WINDSOR Mirage, William St. 01278-679-742. 9.30-6am. Junior Perez, Ricky Morrison, Dennis Valentine, Nick Norman, Jack N Daniels and Spencer Parker.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. House and techno at this uplifting night out.

WORCESTER: WET DREAM Zigzags. 01905-619069. 9.30-2am. £6. Norman Jay, Tony Sanchez and Stu and Ian.

SUNDAY SEPTEMBER 10

EDINBURGH: TASTE The Vaults, Niddry St. 0131-556-0079. 10-3am £5 members. Fisher and Price.

GLASGOW: SONORA 13th Note, Glassford St. 0141-553-1638. 8-midnight. £1. DJs Unknown.

LONDON: STRUTT Cross, Goods Yd, N1. 0181-864-3172. 8-1am. £6. Nick James and Chris C. . . Luke Howard and Princess Julia are at QUEER NATION (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153). . . Pete Wardmen is at SUNNY SIDE UP (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Drew and Darren Pearce.

PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. Join the Subterranean Crew for funk, jazz and hip hop.

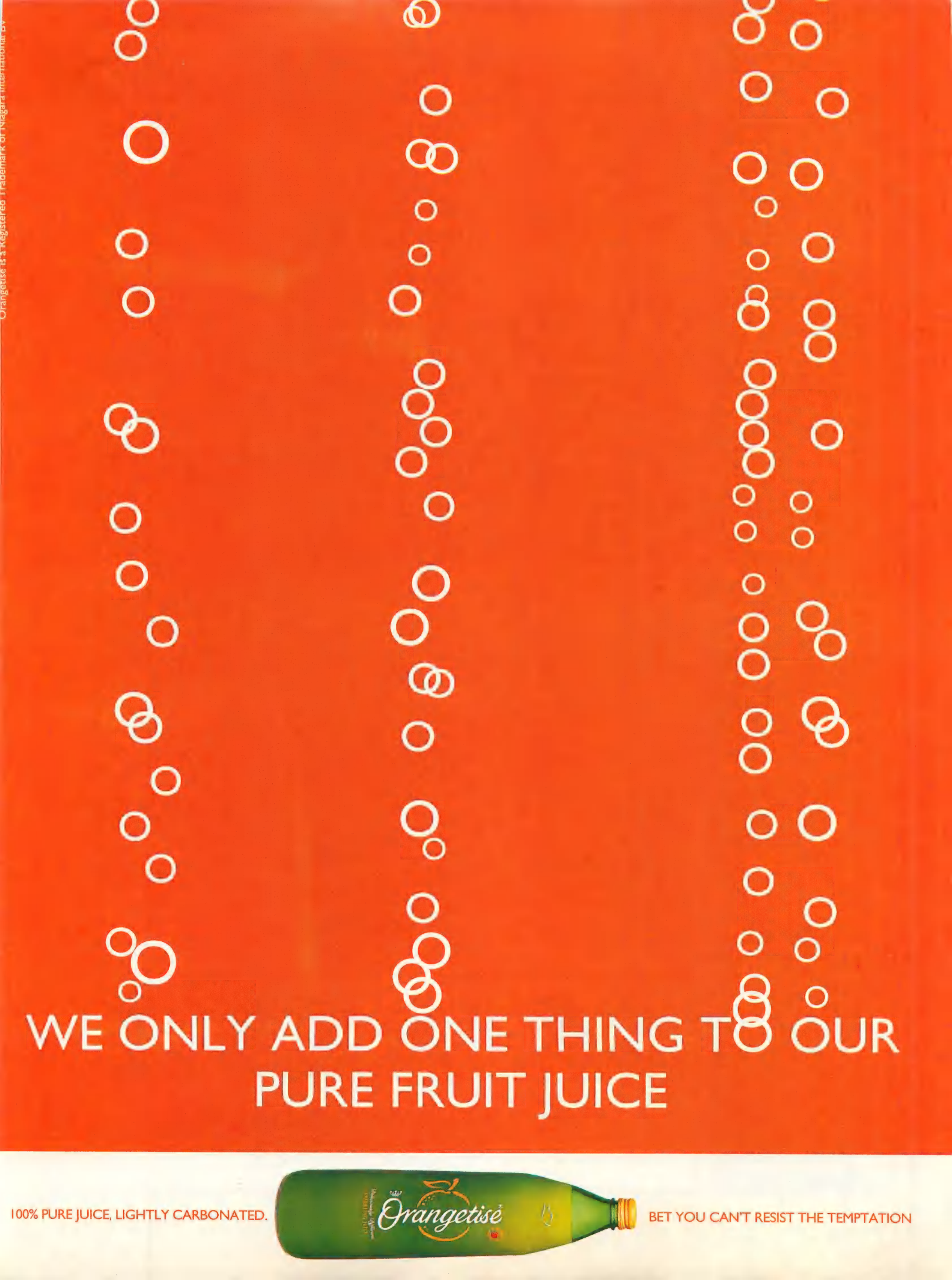
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. With Phil Perry and Carl Cox.

MONDAY SEPTEMBER 11

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Peterson. . . Jim Masters is CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free).

TUESDAY SEPTEMBER 12

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Behind the decks - Fabio Paras. . . Patrick Forge and Jasper The Vinyl Junkie funk it up at BITCHES BREW (Venom, Bear St, WC2. 0956-338-278. 10-3am. £3 before 11pm, £5 after).



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A MONTH IN MUZIK



Roc & Kato at Junior Boys Own, Cream



Dean Thatcher at the Roskilde



The jungle scene unites for Radio 1FM



Kenny Larkin and Richie Hawtin at Glastonbury



Oscar G with Ma and Pa at MUZIK/Hard Times



Björk at Club Foot, Brighton

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineraries for any club dates between September 13 and October 11 to: 0171-261-7100



WEDNESDAY AUGUST 9

IBIZA: CLOCKWORK ORANGE Es Paradis. Judge Jules, Alex P and Brandon Block.
MAJORCA: BCM Magalluf. 00-3471-131546. Jon Pleased Wimmin, Janet from Girls 2 Gether and Deja Vu all perform for six nights.

THURSDAY AUGUST 10

AMSTERDAM: ESCAPE 01403-267-376. Luke Slater.
IBIZA: CREAM Ku Klub. David Morales and Greame Park

FRIDAY AUGUST 11

IBIZA: UP YER RONSON Es Paradis. 0113-244-5776. Jeremy Healy, Allister Whitehead, Marshall, Craig Campbell, Brandon Block, Alex P and Loveland live.

SATURDAY AUGUST 12

FRANCE: BOREALIS'95 Roman, Nimes. The Orb, Underworld, Darren Emerson, Jeff Mills, Andy Weatherall and Stephanovitz.
GERMANY: ELEMENTAL Hanomag, Hannover. 01908-270811. Ratty.

MONDAY AUGUST 14

IBIZA: MANUMISSION Ku Club. Malibu Stacey night with Seb Fontaine, John Kelly, Brandon Block. Manumission reportedly rammed in 9,000 people through the course of the night here recently, leaving all other club nights to suffer. Even Carl Cox at React in Space failed to attract people, a result of Brits not being up for the after-hour sessions. Can you see the Italians, Dutch or Germans going home at 6am and resting?
PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Kremlin, Avenue 24 De Julho, 68, Lisbon. 00-351-1-395-7101. The opening of Muzik, Tribal UK and Kaos' week of clubs in Portugal begins with DJ Vibe, Terry Farley and Pete Heller from Junior Boys Own. After-hour parties will appear in the regular Lisbon clubs such as Alcantara Mar and Climac.

TUESDAY AUGUST 15

IBIZA: STAR CLUB 01403-267376. Stu Allan.
PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Bar Nova Vaga, Beach Nova Vaga, Costa da Caparica. DJ Vibe, Richard Breeden and Rob Di Stefano.

WEDNESDAY AUGUST 16

IBIZA: CLOCKWORK ORANGE Es Paradis. 00-3471-342-893. John Kelly and Luv Dup.
MAJORCA: BCM Magalluf. 00-3471-131546. Danielle Davoli visits for a week, joining residents Gordon Phillips and Pele, who ham it up for the British tourists.

PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Pacha Ofir, near Oporto. Miles Hollway and Elliot Eastwick from Hard Times join DJ Vibe and Ao Vive O.L.N. from Oporto Deep Cuts.

THURSDAY AUGUST 17

MAJORCA: BCM Magalluf. 00-3471-131546. Girls 2 Gether, Sarah Chapman and Gordon Phillips.
PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Cocoanuts, Cascais, Lisbon. Laurent Garnier performs an eight-hour set, making his debut appearance in Portugal. Phil Mison, Richard Breeden, Rob Di Stefano and many others play chill-out house in the second room.

FRIDAY AUGUST 18

MAJORCA: BCM Magalluf. 00-3471-131546. Girls 2 Gether, Sarah Chapman and Gordon Phillips.
PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Rocks, Gaia, near Oporto. Phil Perry, Phil Mison and DJ Vibe from Kaos, as the party heads north for the climax in the castle tomorrow. Coaches will go from Lisbon. Contact Discomundo on 00-351-1-795-5146 for details.

SATURDAY AUGUST 19

FRANCE: SOPHIA ANTIPOLIS 01403-267376. Daz Saund.
PORTUGAL: MUZIK, TRIBAL UK & KAOS PRESENT A WEEK IN A PARADISE CALLED **PORTUGAL** Castelo De Montemor O Velho, Coimbra, between Oporto and Lisbon. Danny Tenaglia, Tony Humphries, DJ Vibe, Phil Perry, Miles Hollway, Elliot Eastwick, Phil Mison, Scott, Richard Breeden and Rob Di Stefano. And the end to a week which should prove that there is more to clubbing abroad than Ibiza. See you in Portugal.
GERMANY: ALABAMAHALLE Munich. 01908-270811. Joey Beltram.

MONDAY AUGUST 21

IBIZA: MANUMISSION Ku Club. Hard Times night with Miles Hollway, Elliot Eastwick and DJ Disciple. . . Dave Seaman is at **LOVE TO BE** (Es Paradis. 01909-500177) with Boy George, Alex P, Tony Walker, Scott Harris.

WEDNESDAY AUGUST 23

IBIZA: CLOCKWORK ORANGE Es Paradis. 00-3471-342-893 John Kelly, Seb Fontaine, Brandon Block and Jim "Shaft" Ryan.

FRIDAY AUGUST 25

IBIZA: GOLDEN Pacha. Kelvin Andrews.

SATURDAY AUGUST 26

GERMANY: NATURE ONE Hahn Airbase, Lautzenhausen. 01908-270811. With Mixmaster Morris. . . Blake Baxter guests at **CREAM** (Cream, Berlin. 01908-270811).
THE NORTH SEA: THE SEA RAVE 01403-267376. Colin Dale, Luke Slater and Daz Saund in a rave on the sea. Perfect for those Basic Channel cuts where the pressing makes the needle bob up and down. Or for throwing up on your records to make them look like the latest release from Power Music.

SUNDAY AUGUST 27

IBIZA: CREAM Ku Club. 0151-709-1693. deConstruction Records night with M People performing live.

MONDAY AUGUST 28

IBIZA: MANUMISSION Ku Club. 00-3471-340268. Hacienda night with Whitehead, Fontaine and Nipper. . . Luv Dup are at **SHAKAVARA** (Es Paradis. 00-3471-342893) with Graham Gold, Tony De Vit and Steve Proctor.

TUESDAY AUGUST 29

MANCHESTER: HACIENDA Whitworth St. 01908-270811. The sexy-techno sounds of Blake Baxter.

FRIDAY SEPTEMBER 1

GERMANY: STRICTLY BREAKBEAT Hanomag Music Hall, Hannover. 01908-270811. Sy.
IBIZA: MINISTRY OF SOUND Space. 0171-378-6528. Emerson, Harvey, Diesel and Beedle.

SATURDAY SEPTEMBER 2

IBIZA: BOMBAY PUSSY Es Paradis. 00-3471-342893. Chris Coco.

MONDAY SEPTEMBER 4

IBIZA: MANUMISSION Ku Club. 00-3471-340268. DJ Magazine party.

THURSDAY SEPTEMBER 7

IBIZA: CREAM Ku Club. 0151-709-1693. The closing party with Perfecto Records and "The Face". Oakenfold, Sasha, Digweed, Norman Jay and Brian Transeau live.

SATURDAY SEPTEMBER 9

BELGIUM: FUSE Fuse. 01908-270811. Kevin Saunderson.

MONDAY SEPTEMBER 11

IBIZA: MANUMISSION Ku Club. 00-3471-340268. Velvet Underground night with Nicky Holloway, Johnathon and Seb Fontaine.

Special thanks to Ultimate, Dy-Na-Mix, Unlimited DJs

MUZIK

NEXT ISSUE OUT WEDNESDAY,
SEPTEMBER 13

GRACE

VIRUS

B.T.

featuring Vincent Covello

I Want To Live

Sun

Loving You More



**mixes by OAKENFOLD/OSBORNE,
ROLLO AND SISTER BLISS and
NANCY NOISE
28th August**



**mixes by OAKENFOLD/OSBORNE,
MAN WITH NO NAME
and JAM EL MAR
14th August
special "FLURO" sleeve**



**Remixed by OAKENFOLD/OSBORNE,
21st August**

September releases from: WILD COLOUR, QUIVVER, MAN WITH NO NAME and the B.T. album "IMA"
September 7th Perfecto Records Party with THE FACE and CREAM, Ku Club, Ibiza
September 11th Perfecto Indian Summer Party, New York New York, Southampton
DJ's Paul Oakenfold & John Digweed PA's Grace, Wild Colour and Mozaic

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90minutes

MAGAZINE

PRESENTS

HANDBAGS AT TEN PACES.....

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ruud gullit (Chelsea)

stan collymore (Liverpool)

vinny samways (Everton reserves)

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Mouth

Edited by Calvin Bush

Off!

Send your comments, compliments, gripes, groans and moans to: **Mouth Off**, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk

I FINALLY managed to go to Sabresonic for the first time last weekend. The music was pumping, the people were friendlier than the average London crowd, and the sound system was awesome, but underground...? Do me a favour!

It was one of the hottest clubs I've ever been to, but the promoters had turned off all the cold water taps. I was a bit worried, so I asked the bar staff if they would be giving out free water. The girl behind the bar said she didn't know. She had to go and ask her boss, who told her it was absolutely forbidden.

Apparently, this wasn't a one-off case of the tanks running dry at 10pm. Everyone I spoke to at Sabresonic told me they always do the same thing, and before long someone is going to die in the club if they don't sort it out. Most of the people seemed to be on one, but nobody could afford to drink enough water.

It was depressing seeing people not being able to fill up their bottles in the toilets. The club was full of monged-out dehydration casualties and I even saw somebody collapse and fall off a podium. We had to spend our cab fare home on bottled water and leave

early because we couldn't afford to drink any more. I was still thirsty 24 hours later.

If that's "underground", then give me a commercial club any day of the week. **A PISSED OFF CLUBBER, Lewisham** We faxed your letter to Dean O'Connor, the promoter of Sabresonic. Here's his reply:

"July at Sabresonic was hot, busy and, yes, the cold taps in the Gents toilets were not running because they were turned off at the mains. This is the second time this has happened in the seven months we have been at the EC1 Club. Far be it for me to shirk

responsibility, but at least by that evening threatening to remove Sabresonic from EC1 altogether, we managed to get the cold water in the Ladies turned back on (the mains for the Gents couldn't be found by any of the staff working there on the night).

"Contrary to your letter, most people at Sabresonic can afford to purchase drinks. Clubs which turn off their water supplies fail to realise that the minority who can't (like yourself), won't buy water at the bar for the simple reason that they don't have the money. Their aim is pointless.

"The rest of your letter smacks of someone who'd rather whinge after the event than do something constructive at the time. You see, Sabresonic doesn't actually own or run the EC1 Club, we just rent it out every month, and what you didn't do was voice your opinion to someone from Sabresonic itself. What you would have got is, (a) water (b), knowledge of cold water a-plenty in the Ladies, and (c) the chance to help us put an end to this shit by joining our protest. As for "monged-out dehydration casualties... Please?"

I WAS sexually assaulted in the dance tent at the Glastonbury Festival by a man who thought that, because I was dressed for the weather and "happy", he could do what he liked. I tried to alert some lads next to me, but they just laughed and gave the bloke a wink. I only managed to get away when a large woman barged her way through and escorted me out.

I know that dance music should remain neutral, and an escapist medium, but after flicking through your magazine, I find that you shamelessly provide the reader with derogatory images of women with no hint of embarrassment. Images like these portray women as "available" to men, and some obviously believe it. If your mag is as good as you think it is, then why do you feel compelled to encourage this sort of thing?

The bloke who assaulted me probably had an image of me as a bimbo. He probably thinks that a woman's place isn't in the music industry, so what has she got to offer other than her body for pleasure...?

Why don't you lot at Muzik get up off your fat arses and do women a favour for once.

EVE

See *And Another Thing* (left).

JUST a quick shout out to that nigga Dan Zamani (guest Singles reviewer, July 1995).

Thanx for the killer review, ass-face! Who died and made you a music critic? Just don't come to DC or we're gonna quench yo' punk ass! Oh, what's that, you can't make it? Then we'll see you in London, muthafucka!!! **DA DEEP DISH BOYZ, Washington DC**

AND ANOTHER THING...

THE letter from Eve regarding the assault she endured at Glastonbury makes for extremely painful reading. No person has the right to invade another's sexual privacy. Eve, you have all of our sympathies for what occurred. Furthermore, we would urge you to report this incident to the police. Any crime of this nature should always be reported, however slim you might believe the chances are of the culprit being charged.

Let's now turn to the issue of Muzik's use of photographs of clubbers in states of undress. The reason for this is not out of some prurient, pseudo-pornographic impulse. The fact is that we print pictures of clubbers, both male and female, in *all* states of dress, as *they* and *they alone* have chosen to look.

Go to Cream, The Tunnel, Ministry Of Sound, or any of 1,001 other clubs, and you will see people wearing revealing clothes. By printing pictures of them we are not pandering to male fantasies, we're merely reflecting reality. We don't set our photos up. They are all taken live on the dancefloor.

The clothes clubbers wear are designed for comfort on sweaty dancefloors. For many, they are also to impress and attract members of the opposite sex. Dancing is a physical and often sexual expression, and there is - and

always will be - a sexual tension in every nightclub's atmosphere. People go there not just to dance, but to find partners. It's a fact of life.

That some men take advantage of this is, sadly, also a fact of life. One way of responding to the kind of problems Eve encountered is all-girl clubs, about which Muzik carried a three-page article in our last issue. In an ideal world, there would be no need for segregation. In the real one, all-girl clubs are becoming increasingly popular, and our article was a serious investigation of the validity and environment of such clubs.

On the wider issue of female artists, Muzik will always do our best to ensure that any women making or playing good music will receive coverage because of what they do, and not because of their sex. For example, this month's lead article in the Phuture section is on American label boss and artist, Kelli Hand. Flick through our back issues and you'll see the likes of Kemistry & Storm, DJ Daisy, Rap, Rachel Auburn, Andrea Parker, Sister Bliss...

All of these female artists were and will continue to be written about strictly on their musical merits. They certainly don't need positive discrimination. And they'd be the first to agree with that.

Calvin Bush



The ladies from Girl Bar

WITH reference to the "Aerial Warfare" article on pirate radio (July, 1995), I'd like to tell you about an incident I was recently involved with.

I work as an ambulance paramedic. Three weeks ago, my team were unable to save a child's life because we couldn't hear instructions on our radio due to a pirate station broadcasting somewhere in the area. Now, very few paramedics are against anything at all. We're open-minded, and some of us even drop the odd E or three. My partner is a prominent underground DJ and has played on pirates himself. But this situation really is a very serious problem for the emergency services.

I don't blame the pirates. It's time the Government realised that a good many of us need an alternative outlet. Perhaps they could provide some sort of frequency chart system or information that would be accessible to everybody. It's certainly time they saw to it that people are allowed to have a good time without putting the lives of the general public at risk in the process.

A MEMBER OF THE KENT AMBULANCE SERVICE

IN the Wired section of the Scanners pages, you recently said that the normally pirate Dream FM had obtained a legal license and was broadcasting on 107.8 FM. This was entirely false. Exactly the same error was then repeated in Jonty Adderley's "Ariel Warfare" article about pirate radio.

The truth is that Leeds Student Radio was granted a Restricted Service Licence to use the frequency of 107.8 FM for the month of May. Because this is the frequency Dream usually broadcast on, we invited a couple of their DJs to join us as guests, along with others. Dream FM had absolutely nothing to do with our obtaining the licence and there was no joint arrangement to this end. Leeds Student Radio obtained this licence on its own merits.

Leeds Student Radio will be back on air on October 23.

DAN KENDALL & CATHERINE HILLS,
Leeds Student Radio

I WAS wondering if you could answer one or two questions for me. Like, why do all of M-People's promo photos look like Next adverts? Am I really the only person who thinks that Heather Small sounds like Cleo Lane with a phlegmy throat? Do 2 Unlimited just make music for 8-year-olds? Why do all Media records have that same crappy, half-arsed kick drum sound? Does Mike Edwards still think anyone makes techno? And why do Apollo 440 exist?

PH, Merseyside
Just the last one, PH. Target practice.

ON seeing that your magazine featured hip hop, I thought I'd check it out. But after reading it, I began to get pissed off.

Whenever I read an article regarding hip hop, I got the distinct impression it was written by some arse-shagging house music queer who was probably having a toss over the Junior Vasquez

pictures when he wrote it. Will Ashon, for example, says, "Has the Wu-Tang bubble burst? Could well be." What the fuck? Method Man and Ol' Dirty Bastard have put out two of the most firing albums of the year, with Raekwon, The Genius and others also set to blow up their solo joints. And you think they're failing? That shit's not funny.

Then, when reviewing the Son Of Noise gig, Jake Barnes makes the assumption that nobody's really into hip hop any more and we're all into jungle now. Listen, dickhead, some people may have defected to become junglists, but they were never true heads anyway, just trendy wannabes along for the ride.

If you want to respect hip hop, that's cool, and you deserve more praise than others, but please get Sonia Poulton or someone who knows the coup to write features for you.

A HIP HOP LOVER, Surrey
Moving swiftly past that dumb and offensive homophobic comment, let's deal with these points one by one:

Firstly, Will Ashon was simply posing a rhetorical question in reference to what he considered a below par record from the Wu-Tang family. It's not a question of not knowing "the coup", it's just being honest enough to admit that even our biggest heroes slip up from time to time.

Secondly, you may care to note that, in America, jungle is taking off mainly due to the interest of the hip hop community. All Jake Barnes suggested was that plenty of hip hop fans are now opening up to jungle. Including Son Of Noise themselves, who are in the process of recording a jungle record.

Finally, Sonia Poulton already writes features for us. She has done since the magazine started.

HAVING just read the letter you printed from "A Collaboration Of Pissed-Off Club Promoters", I'd like to say that I totally agree with your sentiments. The majority of DJs in the business are greatly overpaid and the fault lies with the promoters for allowing themselves to be put into this position.

I myself started an agency four months ago to promote lesser-known DJs. They're all quality DJs playing on pirate radio and in smaller clubs in the London region. The problem I have with major promoters is that they appear to think that, if they don't book the big name DJs for their events, they won't make money. Many of them have made a lot of money out of the people who go to large raves and clubs in the past, and it's time they put some of it back into the scene. There are a lot of really good DJs out there playing on a regular basis who aren't given the chance to play bigger venues.

These promoters who are complaining should look around the scene and see what is going on. You'll be pleasantly surprised by the standard of DJs out there now.
NEW WAVE PROMOTIONS, Tottenham
It's a chicken and egg situation, really. You can't blame the public if they still choose to stick with the big guns. Nor

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Now for our SEPTEMBER NETWORKERS ...

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Voice Link Number 2800

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● **HELP!** did anyone video BPM on Saturday 8th July? If so, give me a call.
Voice Link Number 2798

● **NIC** from Bournemouth, who met Derek from London at Glastonbury, please get in touch.
Voice Link Number 2796

● **HELLO** I'm Steve and I'm a fly collector who's looking for various flies from anywhere in the world, so if you can help me, then please get in touch.
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● **KEVIN** I'm looking for mix tapes to swap or collect - whatever. So please give me a ring.
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● Calls to the 0990 line cost the same price as a normal British Telecom non-local call.

Calls to the 0891 number cost 39p per minute (cheap rate) or 49p per minute (all other times).

can you really blame the promoters. Taking a risk was all well and good in the Eighties, when people would happily travel all night just to dance in a field with a sound system and some DJs they'd never heard of. But nowadays you can't seriously expect the promoters of large raves to book a handful of DJs which will mean nothing to their potential public. That said, there are promoters out there such as Rezerection in Scotland, who have always supported local and upcoming talent by giving them slots lower down the pecking order until they're better known. It's still a gradual process. The best bet is probably for DJs to get out there and start their own clubs, playing the music they want to the people who want to hear it.

I'M writing in reply (and in disgust) to the letter from Colin "Respect To The Cheesy Massive" McNally. I used to be into the same cheese. I used to get to Kelly's, Portrush, quite a lot. I know Sci and X-Ray and both are A1 DJs. But then I discovered house and this being a more global type of music, I've learnt a lot about DJs and artists on the international circuit. I've also learnt to appreciate the dance scene as a whole, no matter what style.

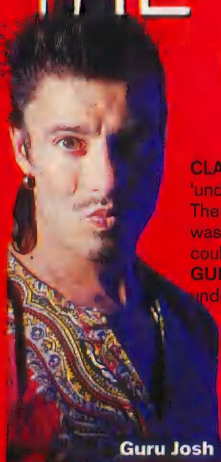
If Mr Cheesy Raver took his head out of his arse and looked around, he'd see that most of the "obscure" artists are more popular and internationally well-respected than he really thinks. Don't go slagging off DJs and artists that you think are obscure when you haven't taken the time to look into them.
THE FIRE CREW, Belfast

Just for the hell of it

Paranoia

WHO'S THE KING OF THE UNDERGROUND?

DAVE CLARKE versus GURU JOSH



Guru Josh

CLARKE: "Don't talk to me about 'underground', you acid house has-been! The nearest you ever got to underground was Oxford Circus tube station when you couldn't afford to take cabs any more!"

GURU JOSH: "Hey, Dave, pal, I was underground alright. You never heard me being played on those staid radio stations like Radio Two with Pete Murray and 'Diddy' David Hamilton. I was on the out-there stations. 'Infinity' was played by Dave Lee Travis, man! It was the talk of the surgery!"

CLARKE: "Ha! That's right!

Surgery! You were a dentist before you got into music, weren't you? What do you know about the uplifting purity of techno, that feeling people get when they hear the break dropped on 'Red 2'? I bet you don't know what 'dropped' means, do you?"

GURU JOSH: "Yes, I do! I was dropped by my record label! Probably when they found out I was being played by DLT! I was too hot for them to handle!"

CLARKE: "Too crap, more like it, dentist! This is no contest. You haven't got a clue. I am the beginning, the middle and end of techno. And the bit just before the end. They all copied me. They won't admit it, but they did. Derrick May, Slam, Josh Wink, Kraftwerk, the bloke who wrote the theme to 'Dr Who'..."

GURU JOSH: "Well, I'm not surprised. You've been around a long time, haven't you?"

CLARKE: "Me? I'm the hottest property on the block, I'm no veteran, I'm..."

GURU JOSH: "But you've been around since the Sixties! I remember seeing you on telly when you were fronting The Dave Clarke Five doing 'Bits And Pieces'! You're just jumping onto the Nineties bandwagon, the same as you jumped on the Sixties bandwagon!"

CLARKE: "Eh? That wasn't me!"

GURU JOSH: "You just can't take my hi-tech, pure underground,

harder-than-hard message, 'Into the smiley-smile Eighties with Acid House!' can you?"

CLARKE: "This is a joke, dentist! You don't even know what I'm about, do you? My Red 3' is such pure, unalloyed, ultra-hard techno that DJs need to have a special stylus to play it! And wear protective goggles! It's so underground that copies of it will one day have to be buried underground because of their radioactive half-life!"

GURU JOSH: "Well, er, French kids used to play my songs on their Walkmans in Piccadilly Circus."

CLARKE: "Pathetic!"

GURU JOSH: "Mike Reid once made me Record Of The Week."

CLARKE: "Laughable!"

GURU JOSH: "All right, you've asked for it. I'm Maurizio."

CLARKE: "You what? M-M-Maurizio, the most brilliant, enigmatic ultra-underground German? Only one photo of you exists and..." (Maurizio pulls off his Guru Josh mask to reveal his true self)

CLARKE: "It is you! I doubt no more. I beg forgiveness! But, why...?"

MAURIZIO: "Why disguise myself as Guru Josh? Because even I bow to the purity of his techno. Not the decoy stuff he released on vinyl, but the pure, ultra-hard techno noises he achieved in the elite privacy of his surgery. I have tapes. Listen!"

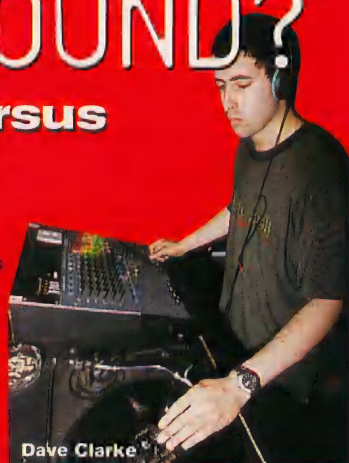
(Plays tapes of harsh, metallic noises)

MAURIZIO: "See, how he puts us to shame with his mighty techno drill?"

CLARKE: "Wh-what's this masterpiece called?"

MAURIZIO: "Root Canal Surgery 1 (Of 3)."

CLARKE: "Guru Josh is God..."



Dave Clarke



Maurizio

"HAVIN' IT ON THE BOG: THE SOUND OF CHUNDER"

Mixed by DJ PANTS

AT last, the ultimate compilation from the scene which dates back to man's first encounter with a vindaloo curry! It's hot, it's full of movement and it's guaranteed to leave you standing completely alone at your own party when you stick it on the stereo.

The "Havin' It" series has already covered crucial new developments in dance music on "Havin' It In Tajekistan" and "Havin' It Behind The Sofa While The Kids Aren't Looking", but "Havin' It On The Bog" truly wipes the floor with the opposition. Mixed to perforation perfection by DJ Pants, this is the sound of Britain's most laxative, sorry, lucrative club moments. It includes such classics as "The Only Way Is Up The U-Bend", "Loos In The House" and "Flushin' (Just A Little Bit Too Fast)". Stunning!

Watch for the next in the series, "Havin' It Down The Haberdashers", a classic collection of hardware items from the top drawer of house.



RAVING!

Each issue, one of Britain's hardest clubbers mounts the soapbox to shoot his mouth off about some burning, disco dancing-related issue.

This month: ROB from Essex on ECSTASY

"I WAS watching telly the other night, right, and there was this programme on Channel 4, probably sponsored by the Ministry Of Telling Kids What To Think, saying how, like, taking Ecstasy was bad for you. They said it caused you to overheat and dehydrate and, in the long term, destroyed your braincells at a much more rapid and substantial rate than alcohol. Or sunfink.

"Now, officially speaking, I haven't taken ecstasy myself. I've been given ecstasy, mind. Ask Karen down my local chippy and if she says otherwise, she's lying. At least, I'm not gonna admit to taking ecstasy when the Filth are probably reading this column scouring it for reasons to arrest me. Right, that's probably put them off the scent, they'll have stopped reading. So now I can tell you...

"Yeah, I've taken ecstasy, I shovel that stuff away every night and it ain't 'ad no effect on my braincells. I know what day of the week it is. It's... Nah, don't help me, I can do this myself. It's... Saturday! Check the calendar, see how I did. Tuesday, eh? Well, only three days out. Anyway, what I really meant was, it feels like a Saturday, 'cos when you're on E, it feels like Saturday all the time, see?"

"I'm with Terence McKenna on this one. I reckon we should use drugs like E to open up our super-psychodelic consciousnesses. To realise that the world as we perceive it is not as such, as it were... Er, right, yeah, but the world is actually just so many colours and shapes. And all the colours have different shapes and all the shapes have different colours and it gives you a headache just working it out, man. Basically, if everyone took E, there'd be no wars, just colours, no famine, just shapes. It's simple.

"I admit I have had a couple of dodgy E-type experiences, though. Like the time I scored some stuff off some dodgy Dutch geezer, dropped a couple, danced for two hours, then started frothing at the mouth. Turned out the bastard had mixed a load of soapflakes in 'em, but I wasn't to know that, and they had to order me an ambulance and take me in for a series of incredibly painful rabies shots.

"Then a week later, I scored some stuff off some dodgy Dutch geezer, dropped a couple, danced for two hours, then started frothing at the mouth. Turned out the bastard had mixed a load of soapflakes in 'em, but I wasn't to know that, and they had to order me an ambulance and take me in for a series of incredibly painful rabies shots.

"Oh, and about a week ago, I scored some stuff off some dodgy Dutch geezer, dropped a couple, danced for two hours, then started frothing at the mouth. Turned out the bastard had mixed a load of soapflakes in 'em, but I wasn't to know that, and they had to order me an ambulance and take me in for a series of incredibly painful rabies shots. That time, the doc made some crack about how my memory left a bit to be desired, and maybe E had something to do with it, but doctors, eh? What do they know? Nuffink!

"Anyway, gotta run, I'm meeting some Dutch geezer in half an hour. He reckons he's got some serious gear..."

DR BUTTER'S MUZIK BIZ CLINIC

DEAR Dr Butter,

I've been DJing and making my own tracks for a couple of years, and I've just started to do some production and remix work. The guy who runs the studio where I do most of my work has offered to be my manager. He reckons he'll fix me up with loads of mixes if I bung him 20 per cent of whatever I earn. I've been doing okay without him so far, but it's getting to the point where I can't be arsed with all of the record company bollocks. What d'ya reckon, Dr B? TOMMY, Liverpool

Dr Butter replies:

Most of the top remixers and producers have managers. These bods do the schmoozing and the paperwork while the remixer/producer can concentrate on the studio shenanigans. A good manager will also earn his/her commission by getting better and more regular work for you and taking your career to the next level. If you go with the guy at the studio make sure he has the contacts and experience to do this. Don't pay someone 20 per cent of your income just to collect money and look over contracts. Your accountant and lawyer can do that for you for a lot less.

Perhaps more importantly, you need to be able to trust your manager to have your best interests at heart. In other words, to not rip you off. If this bloke is the man for you, get a contract drawn up. The management agreement is the pre-nuptial contract of the music business, which means it sorts out the divorce settlement before it happens. It should also contain commission rates (20 per cent is standard, I'm afraid) and the terms of the relationship.

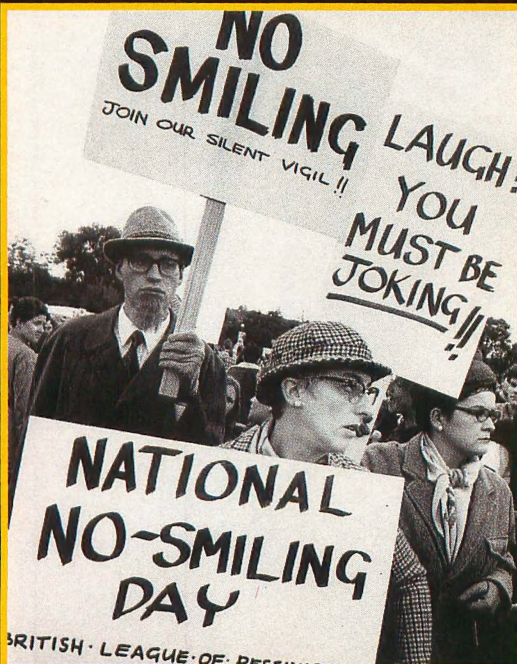
Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be safe, if you've got a beef, go see a brief.

SPREAD IT THICK!

The Margarine Medic's guide to what's happening biz-wise this month

JACKPOT! Have deConstruction won the lottery or something? Paying £15,000 for Delacy's "Hideaway" smells more of hope than sense. Perhaps The Millionaire Hippies did sell some records after all... Italians do it better! Beechwood and Björk? Rubbish. Distinctive and Ozric Tentacles? Pathetic. If you want a proper copyright dispute, go straight to the best and licence a 1991 scream-up from Italy. Multiply versus Virgin and ffr versus Discomagic coming to a court near you soon... Let's (Not) Have It! Early reports back from the Great Shite Island range from "It's full of scally drug dealers" to "It's full of scally drug dealers." Café Del Mar has apparently had to change its name to Café Too Far... And finally, a peculiar species of antipodean fungi looks set to either mutate or face extinction in the UK altogether. G'day and G'bye. Utterly butterly!

CAPTION COMPETITION



THIS MONTH:
A silly picture
the Art Editor
found under
his bed this
morning

Captions on a postcard to
MUZIK, 25th Floor, King's
Reach Tower, Stamford St,
London, SE1 9LS

Last month's winner

"When you said 'Up Yer Ronson',
I thought we were going clubbing"

from Gary Ferguson, Leighton Buzzard.
Most excellent!

SAINTS & SINNERS

FRANCESCO FARFA

For disappearing for 20 minutes after his weekly set at *Insomnia* in Florence, Italy, and returning dripping with sweat and wearing a big grin on his face. Where had he been? In his car, sorting it out with his favourite girl of the evening, of course. Geezer.

ANDY MORRIS

For taking off his shoes when he's DJing so he can feel the power of the 4/4 beat coursing through his body without interference. Yeah, but what about the rest of us and our delicate noses, mate?

PHIL PERRY

For caning it at BCM in Majorca, lugging it back at his villa and then diving into the swimming pool with his clothes in. The neighbours woke up to see Phil doing a Mark Spitz impersonation and then splitting his hand open on the side of the pool.

BOO WILLIAMS

For agreeing to exclusively model the latest, newest, trendiest range of grey Calvin Klein Y-fronts in Germany. At least that's what his press officer tells us, anyway.

STEVE BICKNELL

For taking a booking to play in Salzburg's The Cave and then coming over all cultural at a Mozart concert in the town's old schloss the next day. Now that's what we call broad-minded.

TERRY FARLEY

For being caught in the act by a Muzik journo with a VHS video of a Sarah Young porn film, and then writing "Terry's Football Tape" on the box so his missus wouldn't look at it. You're nicked, son!

KEVIN SAUNDERSON

For holding his house-warming party in a thunderstorm, which knocked out the electricity and water supplies. Although it was three in the morning, Kevin promptly drove 100 miles to fetch a generator to keep the party going.

PAUL "TROUBLE" ANDERSON

For doing an incredible miming act to all of the vocal records in his set when he spins, complete with palms-up hand movements and rolling eyeballs. Save it for the karaoke machine, Paul!

CLUBS PUTTING "CARL COX - HOUSE SET" ON FLYERS

For the simple reason that, if Carl Cox is playing a house club, it's because he wants to. He knows he's supposed to play house. He knows which clubs play house. And which don't. Have some respect. Just let him get on with it.

JIM MASTERS

For falling asleep in the toilets of Bar Rhumba at James Lavelle and Gilles Peterson's *That's How It Is*, and getting ejected along with Justin Robertson. Robbo was last seen doing cartwheels down Shaftesbury Avenue.



hang the DJ

This month we hang

JAMES LAVELLE

for crimes against...

MUZIK. For starting out as the loveable upstart James "Holy Goof" Lavelle and ending up as the Richard Branson of trip hop. Like, hey, are Mo' Wax the Blackburn Rovers of techno and jazz or what? Any day now, we expect to see them launching their own perfume range. With a Herbie Hancock remix... For dying his cropped hair blond, Beastie Boys-style, and turning golfing trousers into a fashion statement. Bet he wears Oakley shades. Geek chic, no thanks! For starting up the promising Headz night, offering ground-breaking eclecticism, and then doing a runner as soon as the crowds dwindled. And leaving 300 fans stranded outside on a Friday night thanks to his no-excuse no-show... For trying to make graffiti trendy again. Hey boy, some of us prefer our cities not to be defaced by grown-up crayon-jerkers spraying illegible guff over our lovely public transport systems... For mixing classic techno like "Strings Of Life" into drum 'n' bass and ending up with a murky sonic soup which has got us all swearing allegiance to the cause of anorak purity again. What next, handbag into the foxtrot? And whatever happened to that "Holy Goof" bit? Quick hangman - before the "Mo'" in Mo' Wax turns out to stand for Mo'nopolising - do your thang! Don't mess!

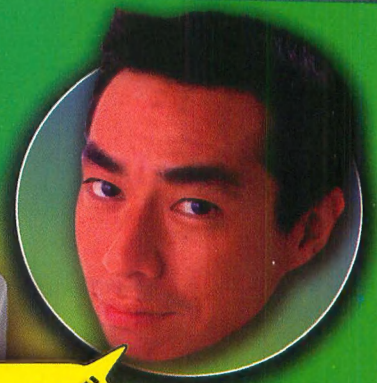


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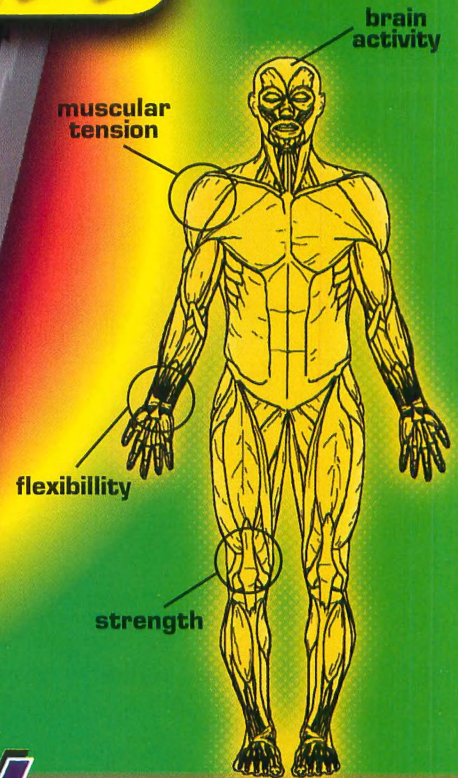
Astral Pilot

...into your brain!

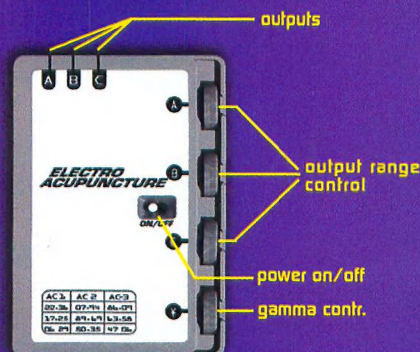
from 25. August • HH LP/CD 013



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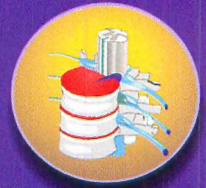
acupuncture



inter-muscular healing



"into your brain" -function



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COMING SEPTEMBER
SESSIONS 5
MASTERS AT WORK
4 DECKS
2 MIXERS

